CANADIAN THESES ON MICROFICHE

THÈSES CANADIENNES SUR MICROFICHE

National Library of Canada
Collections Development Branch

Canadian Theses on
Microfiche Service

Ottawa, Canada
K1A 0N4

Bibliothèque nationale du Canada
Direction du développement des collections

Service des thèses canadiennes
sur microfiche

NOTICE

The quality of this microfiche is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this film is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30. Please read the authorization forms which accompany this thesis.

AVIS

La qualité de cette microfiche dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30. Veuillez prendre connaissance des formules d'autorisation qui accompagnent cette thèse.

THIS DISSERTATION
HAS BEEN MICROFILMED
EXACTLY AS RECEIVED

LA THÈSE A ÉTÉ
MICROFILMÉE TELLE QUE
NOUS L'AVONS REÇUE

Canada

NL 339 (r. 85/09)

0-315-19456-1

National Library of Canada | Bibliothèque nationale du Canada

Canadian Theses Division | Division des thèses canadiennes

Ottawa, Canada
K1A 0N4

67364

PERMISSION TO MICROFILM — AUTORISATION DE MICROFILMER

• Please print or type — Écrire en lettres moulées ou dactylographier

Full Name of Author — Nom complet de l'auteur

THOMAS WALTER GEE

Date of Birth — Date de naissance
9 April 1940

Country of Birth — Lieu de naissance
CANADA

Permanent Address — Résidence fixe
7631-98 Street
Grande Prairie
Alberta T8V 4A1

Title of Thesis — Titre de la thèse

DRAFTING AND REVISING PROCESSES IN GRADE TWELVE STUDENTS' ~~ART~~ EXAMINATION WRITING.

University — Université
ALBERTA

Degree for which thesis was presented — Grade pour lequel cette thèse fut présentée
Ph.D.

Year this degree conferred — Année d'obtention de ce grade
1984

Name of Supervisor — Nom du directeur de thèse
G. MARTIN

Permission is hereby granted to the NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

L'autorisation est, par la présente, accordée à la BIBLIOTHÈQUE NATIONALE DU CANADA de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans l'autorisation écrite de l'auteur.

Date
1 Oct. 1984

Signature
T. W. Gee

NL-91 (4/77)

THE UNIVERSITY OF ALBERTA

DRAFTING AND REVISING PROCESSES IN GRADE TWELVE STUDENTS' EXAMINATION WRITING

by

© THOMAS WALTER GEE

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF SECONDARY EDUCATION

EDMONTON, ALBERTA

FALL, 1984

THE UNIVERSITY OF ALBERTA

RELEASE FORM

THOMAS W. GEE

DRAFTING AND REVISING PROCESSES IN GRADE TWELVE STUDENTS' EXAMINATION WRITING

DOCTOR OF PHILOSOPHY

1984

Permission is hereby granted to THE UNIVERSITY OF ALBERTA LIBRARY to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific research purposes only.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

T.W. Gee
7631 - 98 Street
Grande Prairie, Alberta
Canada T8V 4A1

DATED 9, APRIL 1984

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled DRAFTING AND REVISING PROCESSES IN GRADE TWELVE STUDENTS' EXAMINATION WRITING submitted by THOMAS W. GEE in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

Supervisor

External Examiner

DATE 17 July 1984

ABSTRACT

The enclosed study reports the investigation into the relationship between the quality of writing on composition examinations and topic selection, outlining, rough drafting and revision. A random sample of 1372 grade twelve students' essays was obtained from a population of 12,695. The papers were marked holistically on a 4-point scale by marking teams of grade twelve English teachers. A stratified random subsample of 144 papers was identified for analysis of revision categories used by the students. A dozen papers were analyzed initially to determine the revision categories which students used in making changes between their rough and final drafts. These categories were identified as mechanical, lexical, syntactic, stylistic, figurative and rhetorical.

A number of questions were asked: Does topic selection affect the final score obtained on an essay and, if so, how? Does the selection of topic affect the type or amount of revision made between a rough and final draft and, if so, how? Do students who use an outline and/or a rough draft score higher than those who do not? What revision occurs between a rough and final draft on essay tests and does this revision differ substantively with respect to high- and low-scored essays? Data were compiled on the number of essays written on each topic and the scores obtained, the amount of revision carried out relative to each category for each topic and score, and the number of essays employing an outline and/or a rough draft. Chi-square analysis was conducted to determine the significance of topic selection relative to score, revision relative to topic selection,

outlining/rough drafting relative to score, and revision relative to score. A qualitative analysis of topic selection, outlining/rough drafting processes and revision techniques was also undertaken.

Significant relationships were shown to exist between the essay topic selected from a number of topics and the score obtained, and between the use of an outline and rough draft together and the score obtained. The number of high scores that a particular topic received was inversely proportional to the frequency of that topic's selection. Although outlining and rough drafting techniques varied considerably, students who used them in conjunction scored significantly higher than students who did not.

No significant relationships were shown to exist between the topic selected and the amount of revision conducted, nor between the amount and type of revision and the score obtained. However, qualitative analysis of the revisions relative to score did suggest a qualitative difference in some categories, particularly stylistic and rhetorical.

Finally, the number of revisions carried out by all students, regardless of their abilities as reflected in the scores, was surprising. Weaker students revised as much as did abler students, and across the same revision categories. For every thousand words of rough draft text, students averaged approximately seventy revisions in writing their final drafts. These revisions did not encompass just spelling and punctuation corrections and neater handwriting, they incorporated all six types of revision. It was found that all revising undertaken by the writers could be placed in one of the six categories.

ACKNOWLEDGEMENTS

The author would like to recognize the support of his supervisor, Dr. Glenn Martin, the perseverance of Dr. Jim Marino, and the assistance of Dr. John Oster. Glenn encouraged the author's investigation into what students do to produce writing of quality even before this study became possible; Jim devoted inordinate time to the author's own writing revision skills, as well as to assisting in the establishment of the revision categories for this study; John reviewed the chapters of this thesis with an eye to their revision and defence.

The author would also like to acknowledge Janet Clark, who did the independent coding, and Avril Houston, who did the word processing. Alberta Education personnel who made the examination sample available to the author and assisted with the data processing are hereby acknowledged, as are the many English teachers who marked the essays.

Finally, the author would like to recognize his wife, Jacqueline, for her love and patience.

TABLE OF CONTENTS

CHAPTER		PAGE
I	THE PROBLEM	1
	Background to the Problem	1
	The Need for the Study	4
	The Purpose of the Study	5
	Statement of the Problem	9
	Definition of Terms	10
	Holistic Scoring	10
	Revision	12
	Categories for Analysis of Revision	13
	An Outline	16
	A Rough Draft	17
	Limitations and Assumptions	17
	Significance of the Study	19
	Organization of the Study	20
II	REVIEW OF THE LITERATURE	21
	Introduction	21
	Topic Selection	24
	Outlining and Drafting	27
	Professional Writers on Drafting and Revision	32
	Revision	34
	Summary	38
III	DESIGN AND PROCEDURES	40
	The Sample	40
	Hypotheses	41

CHAPTER PAGE

The Analysis 42

Questions for Categorizing Revision Changes 43

Revision Coding Procedures 45

Intercoder Reliability 46

Treatment of Data 46

IV FINDINGS OF THE STUDY 49

Prewriting Activities Relative to Score 49

Relationship of Topic to Score 51

Relationship of Topic to Revision 52

Relationship of Outline and/or Rough Draft to Score . . . 53

Relationship of Revision to Score 54

Intercoder Reliability 55

V QUALITATIVE PERSPECTIVES 59

The Topic Selected 59

The Outlining Process 61

The Rough Draft 63

The Revision Process 65

1-Score Revisions 66

2-Score Revisions 73

3-Score Revisions 77

4-Score Revisions 86

Summary 93

Reference Notes 96

VI SUMMARY, CONCLUSIONS AND IMPLICATIONS 97

Summary 97

Conclusions 100

CHAPTER PAGE

The Topic 100

The Outline and Rough Draft 102

The Revision Process 104

Bridwell's Study *et al*: Some Comparisons 106

Implications 109

For Examination of Written Composition 109

For Composition Instruction 112

For Research 115

BIBLIOGRAPHY 119

APPENDIX A. THE ALBERTA WRITTEN COMPOSITION ACHIEVEMENT TEST FOR 1978 128

APPENDIX B. RAW DATA 145

APPENDIX C. SAMPLE CODING CARD 150

APPENDIX D. REVISION CATEGORIES 152

APPENDIX E. SIGNIFICANCE OF SCORES AWARDED WITH AND WITHOUT ROUGH DRAFTS 155

VITA 157

LIST OF TABLES

Table	Description	Page
I	Topic Distribution of 100 Papers by Outline and/or Rough Draft	7
II	Distribution of Sub-sample Scores	7
III	Theme Topics	8
IV	Holistic Scoring Categories: Directions Given on Examination Booklets	11
V	Prewriting Activities Relative to Score	50
VI	Topic Relative to Score	51
VII	Topic Relative to Revision Per 1000 Words	52
VIII	Outline/Rough Draft Relative to Score	53
IX	Revision Changes Per 1000 Words Relative to Score	55
X	Intercoder Data	56
XI	Intercoder Correlation Coefficients	57

LIST OF FIGURES

Figure	Description	Page
1.	Graph I: Revision Relative to Score	57
2.	Graph II: Revision Relative to Score	58
3.	Graph III: Topic Choice Relative to Score	60

CHAPTER I

THE PROBLEM

Background to the Problem

> Most pieces of empirical research on the adolescent writer focus upon the product(s) rather than upon the process(es) of their (sic) writing and, consequently, do not provide an appropriate methodology for a process-centered inquiry. Of the 504 studies written before 1963 that are cited in the bibliography of Research in Written Composition, only two (both unpublished dissertations) deal even indirectly with the process of writing among adolescents. (Emig, 1971, p. 19)

Recent writing research (Britton, 1975; Christensen, 1967; Hunt, 1965, 1970; Mellon, 1969; O'Hare, 1973) and much theory (Britton, 1970; Diederich, 1974; Moffett, 1968; Kinneavy, 1971) have tended to concentrate on the writing process but from a maturational or evaluative rather than a taxonomic perspective; that is, attempts have been made to show the differences in writing among various age groups, or to show the types of errors students make in their writing. However, the writing process itself has not been fully described categorically--it may never be--nor has the classification of the components of the process been completely examined empirically for its message to teachers of composition.

In 1975, at the Conference on Describing Writing and Measuring Growth in Writing, the following questions were asked (Odell & Cooper, 1977, p. vi):

1. When we describe writing and measure students' growth in writing, what should we look at? Should we examine only the written product? Should we examine the process or strategies which generate that product? In either case, what facets of the product, what aspects of the process should we examine when we describe/measure so complex a thing as growth in writing?

2. How can we find out how well an individual performs at a certain stage in his or her development as a writer? To ask it another way: How can we determine precisely what a writer is doing and not doing so that we can plan efficient, focused instruction? (Italics added.)

3. How can we measure growth in writing over a period of time?

4. How can we involve students in the evaluation of writing?

Researchers have already made considerable strides towards answering several of the above questions. For example, in answer to Question 3, and the first part of Question 2, Kellogg Hunt, in his research on early and late blooming syntactic structures (Odell & Cooper, 1977), has shown that certain syntactic structures do not appear in the writing of students before certain age levels. Others (Mellon, O'Hare, O'Donnell) have demonstrated that particular instruction, especially in sentence-combining techniques, will increase the early use of some syntactic structures significantly. Longitudinal studies to assess the lasting effects of such instruction have yet to be conducted, and the entire question of the quality of writing as it relates to the use of certain syntactic structures has yet to be fully assessed (cf. T. Dunn, 1983).

Odell (Odell & Cooper, 1977) raises the questions: How do we identify the intellectual processes implicit in students' writing?

How do we determine whether students are using these processes as fully and effectively as they might? He observes further that

> . . . If we want to make useful diagnoses or formative evaluations of student writing--that is, if descriptions of students' present writing are to be used in helping them improve subsequent writing--we must have some insight into their use of these processes. In making this claim I am assuming that: 1) Although thinking is a complex activity, the number of conscious mental activities involved in thinking may not be infinite. . . . 2) We can identify linguistic cues--special features of the surface structure of written or spoken language--that will help us determine what intellectual processes a writer is using. 3) In order to improve students' writing, we will have to determine what intellectual processes we want students to begin using, continue using, or use differently; to make this determination, we must have a good sense of how they are presently functioning. (p. 108, italics added)

The research of Hunt et al. with regard to when and how students use certain syntactic structures has provided some of the insights sought by Odell. The research in this study, which elaborates further on the writing processes of students, examines, in answer to the first two questions posed by Odell and Cooper above, a written product, specifically provincial composition achievement examinations at the grade twelve level; it examines that product in an attempt to ascertain what writers appear to be doing in revising their work, that is, in making revision choices, and in identifying the types of choices made. It addresses Odell's questions: 1) How do we identify the intellectual processes implicit in students' writing? 2) Are there linguistic categories present in the surface structure of student compositions that help identify the intellectual processes used by the writers? 3) If there are, will knowledge of these assist teachers in improving students' writing?

The Need for the Study

In 1978, the provincial English Written Composition Achievement Test was administered to 12,695 grade twelve students in Alberta. The students were directed to choose one topic from six provided; space for rough work, suggestions for writing, and categories for scoring the finished work were given in the examination booklet (cf. Appendix A). The compositions were scored holistically on a four-point scale by marking teams composed of Alberta English teachers under the direction of Alberta Education and university and school system supervisory personnel. All markers had undergone earlier workshop sessions in holistic scoring procedures.

The research takes its point of departure from a pilot study done by Emig (1971, p. 25) who examined the assumption that student writers, first of all, do outline and, secondly, that outlining prior to composing results in writing of superior organization. Both writing an outline and writing a rough draft have been advocated by teachers as the route to quality composition. The Alberta Composition Achievement Test booklets, for example, provide identified space for such work.

The Emig study, based upon 109 expository themes written by twenty-five, high-honours, grade eleven English students during an eight-week period, identifies approximately thirty-seven percent of the themes as preplanned in any fashion, and only eight percent of the themes as formally outlined. Emig found no correlation between the presence or absence of an outline, formal or otherwise, and the grades received. She also found, in questioning professional and academic writers, that there was "a great diversity and individuality" in their

writing practices. Do these findings hold true for compositions written under test conditions where revision of a rough draft, if not explicitly required, is at least implied by the space provided? Is there a significant diversity in the revision practices of students relative to the quality of their writing? And, ultimately, the question remaining is: does writing activity such as outlining and preparation and revision of a rough draft result in improved writing or not? Is it a useful activity for some students more than for others, or does it matter with some topics more than with others?

The Purpose of the Study

This study reexamined both Emig's conclusion with respect to the use of the outline and the widely held assumption that writing a rough draft and carrying out extensive revisions on it results in superior writing. The changes which occur between the rough draft and final composition of meritorious papers, those scored 4, as compared to the changes which occur on papers of lesser merit, those scored 1, 2, or 3, were analyzed. As opposed to discussion of writing maturity or composition evaluation per se, the research is directed primarily toward classification and description, based upon an examination of some of the characteristics of the product, which might affect the process leading to quality composition. The research attempts to further our understanding of the writing process in answer to the basic question posed by Odell cited above: How can we determine precisely what a writer is doing and not doing so that we can plan efficient, focused instruction?

The Emig study has obvious limitations: the sample is quite small (25 students) and composed only of honours students; qualitative analysis was carried out on only twenty themes, nine with outlines and eleven without; examinable prewriting activities did not include consideration of rough draft copy but only of outlines; and to validate the letter grade assigned by the teacher markers, Emig did not demand marker agreement nor measure the quality of the composition against any objective factors such as vocabulary use, T-unit length and number, types of sentences, figurative and literary devices, and/or the mechanics of punctuation, spelling, paragraphing, usage, and grammar; consequently, the conclusions drawn by the Emig study are of a highly conjectural nature.

This research examines a sample of 1372 papers selected randomly from the total population of 12,695 papers of the grade twelve students who wrote the 1978 Alberta English Written Composition Achievement Tests. Initial examination of a random sub-sample of 100 papers (Table I) reveals that three of the papers contain an outline only, thirteen papers, an outline and a rough draft, and seventy-nine papers, a rough draft only.

It is to be noted (Table II) that the only 4-score papers in this sub-sample are those utilizing either a rough draft (two) or a rough draft and an outline (two). Initially, it would appear that, consistent with Emig's findings, development of an outline alone does not necessarily correlate highly with quality composing. However, use of an outline and a rough draft or use of a rough draft alone may affect composition quality.

TABLE I

Topical Distribution of 100 Papers by Outline and/or Rough Draft

Theme topic	Total # of themes	Total # with outline	Total # with rough draft	Total # with both	Total # with neither	Total # with mark of 1	2	3	4
1	22	0	15	5	2	3	17	2	0
2	20	2	16	2	0	2	14	3	1
3	38	1	33	3	1	4	28	4	2
4	13	0	9	2	2	3	6	4	0
5	5	0	4	1	0	0	3	1	1
6	2	0	2	0	0	0	2	0	0
Total	100	3	79	13	5	12	70	14	4

TABLE II

Distribution of Sub-sample Scores

Total number of themes with marks of	1	2	3	4	Total
With outline only	1	1	1	0	3
With rough draft only	11	56	10	2	79
With both outline and rough draft	0	8	3	2	13
With neither outline nor rough draft	0	5	0	0	5
Total	12	70	14	4	100

On the other hand, two of the 4-score papers in the sub-sample deal with the same topic--Topic 3. Although 38% of the sub-sample chose Topic 3, only 20% of the sub-sample chose Topic 2 and 5% chose Topic 5, both of which contain a 4-score paper. This fact suggests that another variable may be present: topic selection. It is therefore a further task of this study to examine the significance of topic selection (Table III) upon the quality of the final composition.

TABLE III

Theme Topics

Topic 1	The most important freedom is the freedom to pursue one's dreams.
Topic 2	Modern society treats young people and old people in the same ways.
Topic 3	Money and material goods are not necessarily the measures of success and happiness.
Topic 4	Nature in Alberta expresses itself in beautiful extremes.
Topic 5	Young people should have a greater say in government for it is their future that is being shaped.
Topic 6	It is a myth that young people are rebellious. They are, in fact, of any group the most docile and the most resistant to change.

Should there be no correlation between topics and scores, then the issue is resolved to some extent in that the topic choice is insignificant in its effect upon composition quality. However, if it is shown that the choice of topic does appear to affect the attainable quality of the composition, then a qualitative analysis of that effect is anticipated. At this point, topic selection becomes a contaminating variable in the study since several uncontrollable

variables arise. That is, do weaker students opt for some topics over others; are teacher markers prejudiced by their having to read more compositions on one topic than on another? Such questions are beyond the scope of this study, although their existence needs to be acknowledged if topic selection is shown to affect composition quality.

Also, to accompany the quantitative analysis of the above factors, a qualitative analysis is attempted to determine what, if any, substantive differences exist in the changes made between rough draft and final composition on 4-score papers as compared to those made on an equal sub-sampling of 1-, 2-, and 3-score papers. To illustrate the changes made and the difference in changes, if any, which exist among papers of differing merit, examples from several papers at different scores are reproduced for detailed discussion somewhat after the fashion of I. A. Richards in Practical Criticism (1929).

Statement of the Problem

The problems investigated are stated as follows:

a. Do student compositions which utilize an outline and/or a rough draft rank higher by teacher evaluation than those which do not?

b. What revision occurs between a rough draft and a final draft on essay tests, and does this revision differ substantively with respect to high and low scored essays?

c. Does the selection of a topic from a number of topics affect the type of revisions made between a rough draft and a

final draft on essay tests, and, if so, how? Does topic selection affect the final score, and, if so, how?

Definition of Terms

Holistic Scoring

In "Holistic Evaluation of Writing", Cooper (Odell & Cooper, 1977) points out that

> Where there is commitment and time to do the work required to achieve reliability of judgment, holistic evaluation of writing remains the most valid and direct means of rank ordering students by writing ability. . . . The scores provide a reliable (r=.90) rank ordering of writers, an ordering which can then be used to make decisions about placement, special instruction, graduation, or grading. (p. 3)

Table IV provides the directions given in the examination booklet with respect to scoring. For discussion of a similar scoring procedure, see the article by Cooper and Odell (1980), "Procedures for Evaluating Writing . . . ." Each essay is scored independently by three markers. If the three marks are the same when checked by the scoring clerk, the essay receives that score. In the event that the marks differ, a fourth marker and, if necessary, a fifth marker score the essay, again without being aware of previous marks awarded the paper, until agreement is achieved among three of the markers, whereupon the paper is awarded the agreement score. In the event that agreement is not achieved after five markings, a head marker determines a consensus score by averaging the marks to the nearest whole number.

A modification of the consensus mark was instituted in the Alberta scoring as it became apparent that a paucity of 4-score papers was giving a truncated 1 to 3 distribution. Papers whose consensus

TABLE IV

Holistic Scoring Categories
Directions Given In Examination Booklets

SCORING OF WRITTEN EXPRESSION

Writing will be scored on the strengths shown in the selection, organization, development, and expression of the ideas and feelings you present on the topic you choose. Each paper will be scored according to the category in which most of the strengths lie.

CATEGORIES

4. Some writing gives the impression that it is the product of exceptional thought and expression. Carefully chosen and closely related supporting thoughts and details develop the central idea or theme. The content is organized so that the writer's interpretation, attitude, and purpose are clear. The expression reveals a mature use of sentence structure, grammar, spelling, and vocabulary. Such writing demands respect. At the completion of High School some students produce writing of this quality.

3. Some writing gives the impression that it is the product of proficient thought and expression. Appropriate supporting thoughts and details develop the central idea or theme. The content is organized so that the writer's interpretation, attitude, and purpose are quite clearly seen. The expression reveals a mastery of sentence structure, grammar, spelling and vocabulary. Such writing prompts attention. At the completion of High School many students produce writing of this quality.

2. Some writing gives the impression that it is the product of limited thought and expression. Conventional thoughts and details develop the central idea or theme. The content is organized so that the writer's interpretation, attitude, and purpose are somewhat vague. The expression reveals a mechanical approach to sentence structure, grammar, spelling, and vocabulary. Such writing is usually accepted as adequate. At the completion of High School most students produce writing of this quality.

1. Some writing gives the impression that it is the product of unorganized thought and expression. A collection of unrelated ideas leaves the central idea or theme uncertain. The content is presented so that the writer's interpretation, attitude, and purpose are sometimes unclear. The expression reveals a lack of assurance in sentence structure, grammar, spelling, and vocabulary. At the completion of High School some students may produce writing of this quality.

score was in excess of 3.0 received a 4 rating. For example, a paper scored 4-3-3-2-4, average 3.2, was awarded a score of 4.

For this study, it was determined that only agreement scores would be included in the sub-samples not only for the purpose of establishing a manageable sub-sample, but, more importantly, to retain the "purity" of agreement scores as opposed to consensus scores. The random sample provided thirty-six 4-score papers on the basis of agreement. A corresponding thirty-six papers from each of the other three scores were selected from the random sample for analysis of revision changes.

Revision

Bridwell (1979), who was able to observe the actual writing activity of her subjects, defined revision as "any change . . . indicated by a writer in the successive drafts produced during the writing of the assigned essay" (p. 13). She categorized revisions according to the time at which they occurred: "Stage A revisions . . . made during the writing of Draft 1 . . ., Stage B revisions . . . made on Draft 1 on the second day . . ., Stage C revisions . . . made during the writing of Draft 2 . . ." (p. 13). For the present study it was not possible to determine when changes were made to a particular draft, and revision is defined as only those changes which occur between the rough draft on the left-hand side of the examination booklet, labelled "For Rough Work," and the final draft on the right-hand side, labelled "For Finished Work."

Categories for Analysis of Revision

Six categories are used to assess the revision changes students make in moving from rough draft to finished copy. These are entitled mechanical, lexical, syntactic, stylistic, figurative and rhetorical, and their respective frequencies are tabulated for each score. In order to establish these categories initially, the researcher analyzed three papers at each scoring level to identify the types of changes students were making. The categories were further refined as the specifics of each were established through use by the researcher. For example, if one word replaces another to change the meaning, it was coded as a lexical revision. If the same word change constitutes a synonym replacement to reduce repetition, the revision was categorized as a stylistic change.

In addition to mechanical revisions (Eley, 1953), three categories (lexical, syntactic, rhetorical), established by Emig (1971), have been utilized. In each case, the original definitions have been adjusted somewhat to accommodate the data. Also, two categories, stylistic and figurative, were added to accommodate these types of revision which were found in the student compositions. It should be noted that these categories, while still not mutually exclusive in some instances, have been found adequate to accommodate all types of revisions discovered in the sample. Moreover, these categories have been found to distinguish the more specific revisions identified as mechanical, lexical and syntactic from changes which appear to have much more to do with quality of thought; i.e., stylistic, figurative and rhetorical. In the former instances, revisions more often involve correctness and/or appropriateness of

text; in the latter, the revisions reflect to a greater extent audience awareness on the part of the writer. In this respect, these latter changes frequently require much more rewriting than do the former and, it would appear, much more thought on the part of the writer about the revision.

Finally, the six categories are, to some extent, hierarchical. Revisions that might be classified as syntactic in nature frequently involve changes in level, specificity, et cetera, as well. In such cases, the revisions are classified according to the "highest" category represented by each change and recorded only once. For example, in the rough draft, a student wrote

> They also think that it is going to restrict their freedom by having to take care of an old person.

In the final draft, this sentence was changed to

> They also think that it is going to restrict their freedom by having an old person under foot all the time.

The revision is syntactic in that the relationship of the parts is affected, the verbal being replaced by a noun. However, the revision is also figurative; the concept has been expanded, cliche notwithstanding--in this instance by use of a figure of speech--thereby increasing its concreteness. (It might also be argued that a change in style has also been effected.) The revision is categorized once as figurative, however; it being the "higher" category represented by the change.

The categories for analysis of revision and their descriptors are listed here in hierarchical order:

a. Mechanical - changes between rough and final draft which involve a correction. These changes might include

punctuation, spelling, agreement, tense and capitalization changes; changes from abbreviated or contracted forms to non-abbreviated or -contracted forms; e.g., "#" to "number," "isn't" to "is not."

Note 1: not all punctuation changes are mechanical; use of the hyphen, for example, for clarifying modification (e.g., red brick house/red-brick house), or punctuation to eliminate fragments or run-on sentences are syntactic revisions.

Note 2: changes which involve use of recognized acronyms such as NATO are mechanical; however, changes from such abbreviations to their full form in the final draft are classified as stylistic.

Note 3: transcription errors, since they do not indicate a conscious revision made by the student upon the text, are not counted.

b. Lexical - changes between rough and final draft <u>from or to a single word for denotation purposes only</u>.

Note 1: connotative changes are classified as stylistic changes; e.g., politician/statesman.

Note 2: level changes are classified as stylistic changes; e.g., told/informed.

c. Syntactic - changes between rough and final draft, <u>within the sentence only, affecting the relationship between the syntactic parts</u>; i.e., changing a word to a phrase, a phrase to a clause, predication, subordination, modification, and coordination.

d. Stylistic - changes between rough and final draft including connotation, voice, level, and clause inversion which paraphrase or are optional in nature.

Note: stylistic revisions might be considered as micro-rhetorical changes.

e. Figurative - changes between rough and final draft, which may go beyond the sentence boundary, to increase or decrease the specificity, concreteness, generality or abstraction of the text.

Note: these revisions may be considered an expansion on the original text; i.e., additional modification of a term which is already modified, or additional sentences to expand a concept and thereby increase its specificity and/or concreteness.

f. Rhetorical - changes between rough and final draft, which almost always go beyond the sentence, to manipulate the reader; i.e., sentence type changes such as declarative to interrogative, beginning new paragraphs, underlining for emphasis, reordering sentences, and adding sentences which emphasize rather than expand upon a concept.

An Outline

An outline is defined as "any schema related to the composition of the theme, prior to the theme (informal) . . .; numbers or letters may precede the items, and there may be at least one level of indentation (formal)" (Emig, 1971, pp. 26-27).

A Rough Draft

A rough draft is defined as all written material, excluding any outlining, which the student produced (and submitted) exclusive of the final copy. This usually includes all material on the left-hand side of the examination booklet pages in the "rough work" space, as well as any interlinear changes, additions, or deletions that might have been made to that rough draft writing during or after its initial composing process. Hence, "revision changes" to the rough draft are only those differences between it and the final copy written on the right-hand side of the booklet in the "finished work" space.

In a very few instances, due either to time constraints or to the student's intention to write only one draft, only one copy was produced either on the left- or right-hand side of the booklet. In these cases, since the score is based on the single copy as if it were a final draft, the writing is treated as final draft without a rough draft. Word counts, based on the number of words in the rough draft, do not include these papers nor, of course, do these papers provide any revision counts.

Limitations and Assumptions

This study is based on compositions written under provincial examination conditions by a random sample of all Alberta grade twelve students in the second semester (or full year) program in June, 1978; consequently, results may not be representative of all Alberta grade twelve students since those who opted for grade twelve English in the first semester of the 1977/78 school year will not be represented. Also, results of this study may not be entirely generalizable beyond

Alberta grade twelve students. Since examination conditions prevailed, results may not be generalizable beyond composition samples written under similar two-hour time and pressure constraints. The time span between 1978 and any future date when these results may be applied could also reduce their generalizability.

Since the sample, made available through Alberta Education, is privileged, names of students, sex, I.Q., and other information about individual writers have not been divulged to the researcher, nor were they available to the teacher-scorers. The revision analysis portion of the study is delimited further to an examination of those papers in the sample receiving a holistic score of 4 on the basis of "agreement" and an equal number of papers receiving holistic scores of 1, 2, and 3 on the same basis.

Finally, the possibility may exist of contamination of the holistic scoring procedure itself due to the occasional lack of a rough draft or outline, or the selection of a particular topic, adversely influencing the markers. This is not strongly suspected however, and is checked statistically by comparing scores awarded by the same marker on papers with and without rough drafts (cf. Appendix E), and by correlating topics with scores as described earlier. The holistic scoring technique itself has been shown to provide interrater reliability coefficients from .77 to .84 for approximately 6000 grade seven and eight papers scored on a similar 4-point scale (Powills, 1979).

Significance of the Study

In 1978, Alberta Education, the provincial department of education, introduced a mandatory, province-wide examination in grade twelve English. Its primary purpose was to assess the reading and writing competencies of grade twelve English students throughout the province. For a number of years prior to this date, such assessment had been left to local school jurisdictions to maintain without external influence.

A population of 12,695 students wrote the two-hour written-expression section of the examination and thereby provided a large-scale, broad-based data source from which a number of studies might be launched. The compositions, giving access to the live writing processes of well over 10,000 students, were made available by Alberta Education to selected graduate students doing writing research at the University of Alberta. To date, Dunn (1982) and the present researcher have utilized the materials in exploratory studies.

It must be stressed that these compositions are not "natural" writing of the sort used in the Bridwell (1979) study. However, as the Bridwell study typifies, natural writing, and the researcher's concern about contamination of it while peering over the writer's shoulder, so to speak, introduces problems of control, or the lack thereof, and problems of generalizability, not to mention the problem of the size of sample which can be reasonably managed. A review of the literature on writing research suggests that the Alberta sample is the largest studied to date. Because of the large size of the sample and the fact that it was attained in an examination setting, problems of generalizability and control have been greatly offset.

Organization of the Study

The study is set out in six chapters rather than the more usual five in order to examine a number of qualitative perspectives relative to topic selection, outlining and rough drafting practices, and revision techniques which were difficult, if not impossible, to address quantitatively. These perspectives are dealt with in Chapter V.

Chapter I identifies the problem to be investigated, the need for and purpose of the study, and the terminology, limitations, assumptions and significance of the study. Chapter II provides a review of the literature on the composing process as it pertains to topic selection, outlining, rough drafting, and revision. Chapter III establishes the hypotheses to be tested, the design for their testing and the procedures for data analysis. Chapter IV reports the findings quantitatively, and Chapter V examines the qualitative perspectives. Chapter VI summarizes the study and establishes a number of conclusions and implications relative to topic selection, outlining and rough drafting practices, and revision techniques. Suggestions are proffered for examination of written composition, for composition instruction, and for further research.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

> Rhetoric is an art because it can be reduced to a rational system of order. (Aristotle quoted in Pirsig, p. 324)
>
> Did Aristotle really think his students would be better rhetoricians for having learned all these endless names and relationships? And if not, did he really think he was teaching rhetoric? . . . a prototype for the many millions of self-satisfied and truly ignorant teachers throughout history who have smugly and callously killed the creative spirit of their students with this dumb ritual of analysis, this blind, rote, eternal naming of things. (Pirsig, p. 325)

Since Aristotle, and before, the argument has ranged between those who would have writing taught holistically, who maintain that quality is inherent in the product and is more than the sum of the parts of the product, and those who advocate learning of the parts as a pedagogical approach to achieving the "art." Only recently, in the late twentieth century, with the combined works of Britton, Graves, Moffett, Kinneavy, Odell, Emig, Murray, Vygotsky, Chomsky, Langer, Christensen, and others, does the argument appear to have come full circle to pre-Aristotelian precepts that rhetoric, at least written composition, may be more than the sum of its parts and that learning the parts does not, of itself, a writer make.

Further confusion is introduced for the struggling teacher of composition when the "art" is approached from the perspective of either the author or the audience. Birney (1972) says of creative writing that it "is made out of a need to record, and a hope of sharing" (p. 1). Both author and audience are on stage. Langer

(1953) asks, "Shall we judge a work of art as an utterance, giving vent to its author's feelings, or as a stimulus, producing sentiments in the spectator?" (p. 18). When she suggests it may be both, but that it may tend more to one or the other in specific works, she expresses somewhat the same opinion as Britton (1975, p. 81). He describes composition as occurring on a continuum from "transactional" to "poetic" depending on its purpose or that of its author, albeit Langer's concern is associated more with the relationship of art to feeling than to purpose. Perhaps writing as well should be judged more than it presently is on the basis of the feeling it evokes. Langer goes on to allow that "most expert critics tend to . . . treat the emotive aspects of a work of art as something integral to it, something as objective as the physical form, color, sound pattern of verbal text itself" (p. 18). Can these aspects be identified, named, and removed for study like a verb or a misplaced modifier? If so, does the identification, naming and study enable students to incorporate these "emotive aspects" into their own writing? Does identification of Britton's purposes (1975, p. 88ff.), or Moffett's (1968, p. 32ff.), or Kinneavy's (Cooper & Odell, 1978, p. 3), increase the students' ability to compose? Purposes and emotive aspects can be identified, and this ability should give students insight into their own writing.

To some extent, understanding of the structure and functions of language enables student writers to compose more ably than they would otherwise. Granted, they need not learn all the names for syntactic structures to understand their use; indeed, they need not learn any names to use the structures. However, when a passage does not "sound

right," is confusing or vague or misses its intent, analysis and change of its structure or function, that is, revision, frequently enable the writer to rectify the problem.

It is not the purpose of this chapter to burden the reader with the burgeoning research and speculation on all aspects of written composition. Only those areas which this study specifically deals with--topic selection, outlining, rough drafting and revision--are discussed here. Moreover, there has not been a great deal of research, such as has accompanied investigation into T-unit use for example, into topic selection, outlining, drafting, and revision. Consequently, this study is not built upon a foundation of considerable research and must, therefore, be considered exploratory in nature.

Certainly the concept of revision has always been elusive, its paradigm unfixed because of the very unnaturalness of the researcher's peering over the subject's shoulder, so to speak, in order to collect data. Moreover, the dearth of material in the ERIC/RIE database about topic selection, outlining, and drafting, as well as about revision, suggests that these aspects of writing have not been areas of excessive investigation, and this paucity would argue for more pilot research of the type attempted in this study.

For want of any better source at the student level, the researcher is forced to turn, as Emig (1971) did, to the Paris Review interviews for what professional writers have had to say about these four aspects of writing. And, ultimately, the brevity of this chapter itself must stand as an argument for more research into the four areas identified.

Topic Selection

A review of the literature on the effects upon student writing performance of variations in essay examination topics reveals that such research is sparse and that most of it has been done in the past five years (Hoetker, 1979). One such review, conducted in conjunction with the Florida Teacher Certification Examination (Brossell, 1980), confirms that insufficient research exists with respect to mode of discourse implied by a topic and the syntactic complexity of the ensuing writing, degree of specification of rhetorical context, method of topic selection, optimum writing time, and provision of optional topics. The review suggests further that there are important differences between professional testmakers and language educators relative to topic details. The Florida experience has indicated, for instance, that the "information load" (IL) of a topic is critical. Left to make their own decisions about audience, purpose, form, and tone, that is, given a low IL, the writers performed less well than when topics gave a moderate IL, that is, an orientation but without specifics. They performed least well on high IL topics giving full rhetorical contexts. Essays on moderate IL topics were more sharply focused and better organized in the opinion of the researchers, suggesting that the information level of examination topics can affect writing elicited on a timed test (Brossell, 1982).

Ironically, given the testmakers' awareness of the variation possible in a choice of topics, the Florida Teacher Certification Examination format calls for at least six optional topics (Brossell & Hoetker, 1979). Other agencies, too, establish optional topics on essay tests. The English Placement Test developed by the Educational

Research Institute of British Columbia to assist in placement of entering college students into appropriate courses requires an essay on one of five topics (ERIBC, 1978). In Alberta, subsequent to the administration of the 1980 English Achievement Test at the grade twelve level, provincial testmakers have moved away from optionality of essay topics on achievement and terminal examinations to a single topic based on a prose passage.

Discovering a subject or topic for writing is the first skill in writing, according to Murray (1968, p. 2). In teaching writing, as opposed to examining composition ability, the teacher should allow the students to establish their own topics. The subject matter of the writing class is the draft copy of the student. Archibald Macleish, quoted in Murray, states,

> Not only is there no subject, there is no content either. Or more precisely, the content is the work produced by the students. . . . Ordinarily, it is the teacher who knows, the student who learns. Here, it is the student who knows, or should, and the teacher who learns, or tries to. (p. 17)

Or as Murray puts it, "In the usual classroom the teacher speaks and the students listen. In the writing class, the students speak and the teacher listens" (p. 103). Both echo Moffett's (Tate & Corbett, 1970, p. 43ff.) admonition that one can only "learn to write by writing," that textbooks cannot teach composing.

In the examination room, it should still be--and it could be--the student who "speaks." It is, after all, the quality of the "speaking", not the sum of the knowledge about a subject or topic, that is of interest here. Consequently, topics, <u>per se</u>, might not be assigned; a scenario description, or a picture, to which all students can relate in writing, offers the better test, not only of their

ability to write once a topic is selected, but to select a topic in the first place, which is part of writing, and to sense an audience to receive the communication, which is also part of writing. Murray (1968) quotes from the Schools Council in Great Britain:

> Almost everyone who learns to write well learns to do so by means of "personal writing." This means writing which is not concerned with the objective recording of facts, but with recreating the varied impressions and perceptions of individual experience. . . . Impersonal writing is a fairly late product, a derivation from personal writing; and it needs to be nourished by the continuance of personal writing. At its best, of course (more especially in literature), the impersonal embodies the qualities of personal writing as well; it is both strongly felt and objective, both imaginative and precise. . . . All writing, in a sense, is autobiographical. For example, students may write about an important incident in their life. . . . When they expand the incident, perhaps changing the point of view and the tone, showing the implications of that incident for their own lives, then for other lives, and perhaps for all lives, they control and use their material. . . . The writer discovers the universal through the personal. (p. 152)

Students find subjects of interest to themselves and then learn how to make those subjects interesting to others. Curiously, Murray later advocates expository writing which, on the surface at least, would appear less suitable for achieving the type of writing advocated by the British Schools Council than descriptive and narrative writing, "poetic" writing in James Britton's terms. Murray says, "Students should not be discouraged from attempting poetry and fiction on occasion . . ., but the emphasis of the composition course should be on expository writing, which may include some biographical profiles and descriptions" (p. 167). Christensen (Winterowd, p. 347), on the other hand, proposes description and narration in writing exercises rather than exposition, thereby eliminating the problem of invention. He says in his Notes (1967), "My examples are mainly descriptive and

narrative--and today in freshman English we teach only exposition. I deplore this limitation" (p. 3). Furthermore, students appear to enjoy these modes, and carry-over of growth in composition skills to exposition should occur. It is yet another area where more research is needed.

One study, conducted by Crowhurst and Piche (1979, p. 101), demonstrated that the more familiar the subject to the writer, the more complex the writing or, conversely, complexity is adversely affected by task variables. Other variables in the study included audience and mode of discourse, the more threatening the audience, e.g., teacher as opposed to friend, the less complex the writing. Argument produced the most syntactically complex writing, description the least, with exposition and narrative between. Britton's "sense of audience" categories, Moffett's "distancing" of audience, and Gibson's "intimate" to "formal" continuum of audiences all (Cooper & Odell, 1978, p. 10ff.) reflect contemporary thinking that audience, inextricably bound to purpose and topic, controls a composition's development and its quality.

Outlining and Drafting

"He must have in his mind's eye, or on paper, an idea of where he is to begin and where he is to end" (Murray, 1968, p. 7). Donald Murray, both a writer and a writing teacher, maintains that "the ability to write is not a gift, it is a skill" (p. xi). Unfortunately, in many of our schools, Dogberry's comments are closer to the matter: "To be a well-favoured man is a gift of fortune; but

to write and read comes by nature" (Act III, Sc. III, ll. 15 and 16, Much Ado About Nothing). Murray identifies seven basic and somewhat sequential steps in the writing process: subject, audience, content, design (whence comes the opening quote to this section), writing, criticizing, rewriting. The fourth step is usually the first in which words are actually written down. It is at that stage or step when writers, having discovered a subject about which they are knowledgeable and sensing an audience to whom they wish to communicate, begin to think about (talk about) and jot down some of the specifics, the content of their subject. It is the point at which Rohman (1965) maintains the "writing idea is ready for the words and the page" (p. 106). Everything before that is pre-writing.

> He may create a formal "Harvard" outline in which each point is in a complete sentence. It is more likely, however, that he doesn't follow the rules of Roman numerals and Arabic numbers, of capital letters and small letters, but draws what he has to say in the circle or square, develops it in a chart form, or scribbles it very informally, putting ideas down in random patterns and then drawing lines between ideas. The important thing is that he sees the design. (Murray, 1968, p. 7)

Very little research exists about essay or composition design. Professional writers, in interviews, dwell little on the outlining processes they might use (cf. Emig, 1971, p. 13). E. M. Forester (Cowley, 1958), discussing the never-finished novel, **Arctic Summer**, states, "The novelist should, I think, always settle when he starts what is going to happen, what his major event is to be. . . . The sense of a solid mass ahead . . . is most valuable. . ." (p. 26). Yet just as many writers claim not to outline as advocate outlining.

Textbooks on composition emphasize formal outlines which appear to be little used outside the English classroom. These outlines are similar in most cases to those of Cicero and Quintillian which Corbett (Tate, 1976) cites:

> . . . an introduction; a statement of the facts or circumstances that a reader of the discourse needs to know; the points that tend to support the writer's arguments; the points that tend to refute the opposition to the writer's arguments; and a conclusion that brings together and restates, amplifies, or shows the significance of what has been argued (p. 50)

--the traditional, though little used, five part essay. Paul Rodgers Jr. (1966) observes that

> . . . instead of talking about 'good organization' in the abstract, or advocating one plan of organization in preference to all others, the teacher should recognize the interconnections of form and content, and help students quietly in the subtle and personal task of choosing a form that suits well their ideas and emphasis. (p. 71)

Pianko (1979) states, "If teachers are to effect a positive change in students' written products, they must change the focus from the evaluation and correcting of finished papers to helping students expand and elaborate the stages of their composing processes" (p. 20). D'Angelo (Tate & Corbett, 1970) challenges the rigid use of any specific design for any particular mode. He observes,

> It is true that expository prose <u>tends</u> to use certain logical patterns of development and that argumentative, descriptive and narrative prose <u>tend</u> to use other kinds of patterns. But these are at best tendencies and not hard and fast rules that a writer must follow. Another objection is that the forms of discourse overlap, that it is almost impossible to find a discourse that is pure in form, one that is either description or narration or exposition or argument. (p. 111)

Topic, speaker, purpose, and audience might all influence the design, but to date the impact of these factors on writing remains an open

question. Emig (Cooper & Odell, 1978) finds "no time provided for the prewriting portion of the writing process" (p. 92). Finally, outlining may be entirely counterproductive if, as Britton (Odell & Cooper, 1977, p. 21) says, planning in advance is no guarantee of success, for an outline does not necessarily promote the coherence that arises in the texture of the writing--and indeed may militate against it.

If outlining receives short shrift in the literature, initial drafting and pedagogical considerations with respect to drafting receive none at all, or such contradictory advice as to negate most of it.

> When you write, you make a point, not by subtracting as though you sharpened a pencil, but by adding. When you put one word after another, your statement should be more precise the more you add. If the result is otherwise, you have added the wrong thing, or you have added more than was needed. (Christensen, 1967, p. 24, quoting John Erskine)

> A study of the present sort can measure the extent to which clauses are lengthened, but it cannot measure directly the far more impressive extent to which words are thrown away by older writers. Throwing away unneeded words produces succinctness, conciseness. . . . (Hunt, 1966, p. 68)

Some writers argue that their first draft is one devoted to just getting it down, rough as it may be. Subsequent drafts are devoted to the crafting and polish. Frank O'Connor (Cowley, 1958, p. 167) was such a writer; others, William Styron (Cowley) for example, say "(I) seem to have some neurotic need to perfect each paragraph--each sentence even--as I go along" (p. 271). There are still others such as Dorothy Parker (Cowley) who write finished copy: "I think it out and then write it sentence by sentence--no first draft" (p. 79).

Crowley (1981) finds an explanation for such differences in student writers that may or may not apply to these professionals.

He argues for a dichotomy of heuristic and communicative functions of writing.

> If composing is part of a discovery process (a la Britton), emerging ideas may dictate changes or modifications of preceding ideas. As a communicating process, writing presupposes an audience. But if the writer does not perceive the hidden reader as being substantially different from self, little revision may be deemed necessary, so long as personal intention is fulfilled (in journal or diary writing, for example). At the other extreme, if concern for an audience of "others" moves to the forefront too soon, early editing may interfere with the flow of ideas. (p. 34-5)

In Parker's case, the intimate circle of friends for whom she wrote, as well as her awareness of the calibre of professional editors of such magazines as New Yorker to which she submitted, could have made a difference in the amount of revision she did. Shaughnessy (1977, p. 84) and Britton (1975, p. 37) reiterate this point in suggesting that if teachers emphasize stylistic and grammatical considerations, students fail to communicate for fear of error.

Young (1976) probably comes closest to the heart of the issue of the drafting and revising chronology when he describes the recursive nature of the process as he sees it.

> For example, the process can be viewed as moving generally from conceptual problems to editing problems but moving cyclically, the writer shifting his focus of attention repeatedly among matters of content, style, and structure during each cycle. . . . This cyclical conception grows out of the assumptions that problems of content are fairly inseparable from problems of style and structure, and that composing is inescapably a recursive, trial-and-error procedure. . . . (p. 34)

Crowley maintains that "without recursiveness, cohesive writing would be impossible" (p. 121). Writing is a non-linear, "complex interaction," she suggests, of generation, discovery, review and revision. Rereading sentences may act as a semantic check and lead to

a superficial, proofreading type of revision, which Crowley terms "heuristic revision," but rereading of longer tracts of text "for holistic patterns of thought" may lead to "conceptual revision" of entire ideas of concepts and, consequently, lead to completely different future directions. Adherence to a rigorous plan in this case might inhibit such change of text. Also, examination-type writing, Crowley (p. 196) feels, might inhibit conceptual revision, causing students to revise for diction and grammatical correctness solely.

Professional Writers on Drafting and Revision

Francois Mauriac (Cowley, 1958), discussing story structure, states,

> In general they [the important points of the plot] aren't. There is a point of departure, and there are some characters. It often happens that the first characters don't go any further and, on the other hand, vaguer, more inconsistent characters show new possibilities as the story goes on and assume a place we hadn't foreseen. (p. 41)

Mauriac maintains, "I don't observe and I don't describe, I rediscover" (p. 42). Georges Simenon states, "I know nothing about the events when I begin a novel. . . . Day after day, chapter after chapter, I find what comes later. . . . I have to keep pace with the novel" (p. 151). Francoise Sagan says, "For Bonjour Tristesse all I started with was the idea of a character, the girl, but nothing really came of it until my pen was in hand. I have to start to write to have ideas" (p. 304).

Truman Capote does his first draft in longhand, in pencil.

> Then I do a complete revision, also in longhand. Essentially I think of myself as a stylist, and stylists can become notoriously obsessed with the placing of a comma, the weight of a semicolon. Obsessions of this sort, and the time I take over them, irritate me beyond endurance. (p. 295)

Thornton Wilder maintains, ". . . there are passages in every novel whose first writing is pretty much the last. But it's the joint and cement, between those spontaneous paragraphs, that take a good deal of rewriting" (p. 105).

Among the ranks of professional writers, there appear to be those who rewrite as they go along, who "shape at the point of utterance" (Britton, p. 24, in Cooper & Odell). There also appear to be those who just get it down somehow and then revise, edit, restructure. Frank O'Connor (Cowley) says, "I don't give a hoot what the writing's like, I write any sort of rubbish which will cover the main outlines of the story, then I begin to see it" (p. 167). Finally, a third type of writer--poets frequently fall into this class--revise in both fashions. James Thurber, talking about Henry James, says that he

> . . . dictated notes to see what it was that they might come to. Elliot Nugent . . . was a careful constructor. . . . I can't work that way. . . . I'd say that I didn't know (what to do with the characters) and couldn't tell . . . until I'd sat down at the typewriter and found out. I don't believe the writer should know too much where he's going. If he does he runs into old man blueprint--old man propaganda. (p. 87)

But later, Thurber observes,

> For me it's mostly a question of rewriting. . . . A story I've been working on--The Train On Track Six, it's called--was rewritten fifteen complete times. There must have been close to 240,000 words in all the manuscripts put together, and I must have spent two thousand hours working on it. Yet the finished version can't be more than twenty thousand words. (p. 88)

Thurber appears to undertake both sorts of revision.

According to Cowley (pp. 10-11), some writers write their first drafts as rapidly as possible (Dorothy Canfield Fisher, Frank O'Connor), just "getting it all down" and keeping up with the thought flow; then they revise. Others (William Styron, Dorothy Parker) revise carefully as they go. Still others (Francoise Sagan, Georges Simenon) do very little revision either as they write or following (although Sagan says she has to start writing to have ideas, and Simenon has to keep pace with his story). Simenon allows only three days for revision of his short novels, mainly deleting. Joyce Cary revises by deleting as well. There is still a third group of revisors, such as Thurber, who revise both ways: that most creative revision which "shapes at the point of utterance," and that "fastidious revision which is an art in itself" (Cowley, p. 365 quoting Joyce Carol Oates), which comes at the end of the writing process.

Revision

Murray (Cooper & Odell) argues that "rewriting allows writers to discover and shape meaning" (p. xi). Moreover, choice of diction, syntax, and even content is governed to a great extent, according to Kinneavy (Cooper & Odell, p. 6), by writers' understanding of their purpose. Attempts to accomplish different purposes result in different organization, style, writing modes, even thought. Moffett and Gibson (Cooper & Odell), on the other hand, both argue that, rather than purpose, the triad of writer, subject and audience "in a constantly shifting interplay of relationships" (p. 4) govern word choice, sentence structure and content organization. Whatever it is

that exerts the greater influence on the writer's composing process, Cooper and Odell maintain that "As we examine successive drafts of manuscripts, we should be able to identify points at which writers have made revisions and ask such question as: Are there distinct patterns in their revisions" (p. 7)? We might also ask what it is that appears to have motivated the revisions in the first place, and what the revisions have accomplished. Are there distinct categories into which such motivation may be classified? Do some revisions more than others improve the drafts? Bridwell (1979) asks, "What is the relationship between writing apprehension and revision" (p. 149)? (See also Crowhurst & Piche, 1979.) Does the essay examination affect revision processes? Herrick (p. 9) wonders about direction of modification as a quantifiable aspect of style.

It seems reasonable to suggest a middle road, a happy medium upon which much of the debate that swirls about the pedagogy of writing composition might come to rest. Probably writing is a gestalt process, best produced initially without much attention to rules and structural niceties. Diederich (1974) suggests as much. On the other hand, revision, part of the process, is much more adequately carried out if some knowledge of structure prevails. If, as Bridwell (1979) says, revision occurs throughout the writing process and not at some identifiable end point, then a "constantly shifting interplay" does occur as writers are aware of "bits"--first of a bit of their intent, then of discovering some bit of content which will convey the intent, and finally of some bit of its impact on the reader which may itself need revising, some change to achieve its full potential.

Does the writer then carry on to the next bit of intent, content, and impact? Some poets certainly do this, discovering as they go, revising, shaping--"shaping at the point of utterance." But they also revise later after the entire poem is down. The first type of revision is creative; it has very much to do with what the poem is saying; it is a search for meaning which Bridwell (1979, p. 143) describes in her research as Stages A and C. Murray (Cooper & Odell, p. 85ff.) calls it "internal revision." The second type of revision is much less creative if it can be called that at all. It is technical, it worries about the rules, the structure, the effect or impact of the message rather than the message itself. It is the fine tuning and the polish, the revision for quality identified in Bridwell's Stage B and Murray's "external revision." A further complicating nuance is added by Britton (1975) who observes, "There is a distinction to be made, too, between those things that a writer alters because he has changed his mind and those where he feels he has not succeeded in representing his thoughts. . ." (p. 47).

P. G. Wodehouse (Plimpton, 1981) answered a Paris Review interviewer on the question of revision by stating,

> I very often find that I've got something which ought to come in a different place, a scene which originally I put in chapter two and then when I get to chapter ten, I feel it would come in much better there. I'm sort of molding the whole time. (p. 6)

It seems that, here, he's speaking of the first sort of revision, the creative sort, at least to some extent. Joyce Carol Oates (Cowley, 1958), on the other hand, says,

> When I complete a novel I set it aside, and begin work on short stories, and eventually a longer work. When I complete <u>that</u> novel I return to the earlier novel and

> rewrite much of it. . . . I am inclined to think that as I grow older I will come to be infatuated with the art of revision, and there may come a time when I will dread giving up a novel at all. . . . I am strongly in favour of intelligent, even fastidious revision, which is, or certainly should be, an art in itself. (p. 365)

This seems to be the other sort of revision, the technical sort. The type of revision Cooper and Odell seek to identify in "successive drafts", and the type of revision that this study examines, may lean much more to the technical sort. It appears in the rewrite, whereas the creative sort would more likely occur in the initial draft as rewording, crossouts, arrows, and the like. However, creative revision is not entirely omitted in a rewrite. When new ideas occur, additional content suggests itself. Nor is the technical sort of revision inconceivable "at the point of utterance," although it cannot be recorded as such unless the researcher is peering over the writer's shoulder.

Beach (1976) states that "the fact that students often do not revise their drafts reflects their inability to effectively evaluate their own writing" (p. 160). That some do not in Beach's experience, and Bridwell's, may be more a factor of the students' lack of interest or motivation in doing so than of their ability (cf. Mellon, 1975, p. 34). Graves (1979) observes that "revision begins when children choose their own topics" (p. 15). Sommers (1980), in comparing experienced writers to students, finds that students do revise although the level of their revision is less than that of the experienced writer who sees the piece as a whole and recognizes the audience to whom it is directed. Sawkins (1970) finds a pronounced difference in the concern of the better writers about the content of

their expression and about the more sophisticated aspects of mechanics such as sentence structure and paragraphing. Finally, Chiseri-Strater (1981, p. 47ff.) found that her subjects did revise both extensively and on multiple levels. She identified four levels: "base," where no revision occurred; level 1, where concern was primarily for mechanical editing at the sentence level; level 2, where editing gave way to redrafting to incorporate new material within the original framework; level 3, where there was a willingness to start a new draft, discover a new intention.

Summary

The difficulty of analyzing the effects on writing of topic selection, outlining, drafting, and revising is reflected in the paucity of reported research into these areas. This chapter has been limited to discussion of the literature which was found to have some relevance to these four areas. Studies done by Brossell and Hoetker (1979 - 1982) in connection with the Florida Teachers' Certification Examination have provided the most up-to-date insight into the effects on writing of topic selection. Murray (1968) is one of few educational writers to have speculated on the effects of topic selection. Formal outlining as advocated by numerous textbooks appears to be little used in practice by professional writers or students (Emig, 1971), nor is it certain how it should be used (see Writers at Work, Cowley, 1958, & Plimpton, 1981), or even if it should be used (Britton in Odell & Cooper, 1977, p. 21). Similarly, contradictory statements are made by both professional writers and educational thinkers about how rough drafting should be done to be

effective. Some writers (Hunt, Styron, Britton) advocate reshaping as the draft develops, others (Christensen, O'Connor, Shaughnessy, Capote) suggest that revision follows drafting. Still others (Young, Crowley, Thurber) feel that both revision processes occur and that drafting is a recursive process. Regardless of how the initial draft is produced, writers appear to do two types of revision, one occurring as they write, the other after the first draft is written. The former, which Murray labels "internal revision" and which Britton includes in his expression "shaping at the point of utterance," seems to be the more creative sort. The latter "external revision" is more technical. Bridwell has suggested that students do both, at least while a researcher is watching them. No research has been found that studies the effects of these four areas of topic selection, outlining, rough drafting, and revision on examination writing.

CHAPTER III

DESIGN AND PROCEDURES

This study was designed primarily to seek an answer to the crucial question which arose from the 1975 Conference on Describing Writing and Measuring Growth in Writing: **How can we determine precisely what a writer is doing and not doing so that we can plan efficient, focused instruction?** Stated another way: What are the processes a writer uses in composing, and are there identifiable activities which, if undertaken, lead to quality writing? Specifically, what are the relationships between the prewriting activities of topic selection, outlining, and rough drafting and the quality of the ensuing composition; i.e., the score?. Furthermore, what are the revising techniques or categories used by student writers and what is their relationship to the quality of the writing?

The Sample

The sample consists of 1,372 composition papers selected at random by Alberta Education personnel (using Kerlinger's Tables of Random Numbers) from a population of 12,695 Alberta Education Senior High School English - Written Expression (1978) examinations. The population represents compositions written by all students enrolled in grade twelve English in Alberta during the second (February to June) school semester. The students were directed to select one topic from the six provided in the examination booklet; suggestions for writing and space for rough work were provided in the booklet. Students were

given two hours to write the test. The papers were scored holistically on a four-point scale to establish a mark of 1(low score) through 4(high score).

A sub-sample of 144 papers was selected for the analysis of revision processes. These papers included all 4-score papers in the sample (thirty-six) which had been established by "agreement" and a corresponding thirty-six papers from each of the other three scores.

Hypotheses

Several hypotheses were established against which to test the questions addressed in this study:

1. Where a choice of topics is offered, the topic selected for an essay does not bear a significant relationship to the score obtained.
2. The type and amount of revision between rough draft and finished composition are not significantly related to the topic chosen.
3. Students who employ an outline and/or a rough draft do not score significantly higher on their essays than those who do not use an outline and/or a rough draft.
4. The amount of revision from rough draft to finished product in each revision category is not significantly related to the quality of the finished composition.

To assist in the investigation of these hypotheses, a series of questions was set:

1. How many papers in the sample were written on each theme and what scores did they obtain?

2. How many papers in the sample use an outline only, formal or informal, and what scores did they obtain?
3. How many papers in the sample use a rough draft only, and what scores did they obtain?
4. How many papers in the sample use both an outline and a rough draft, and what scores did they obtain?
5. How many papers in the sample use neither an outline nor a rough draft, and what scores did they obtain?
6. What are the categories of revision used by students in making changes between rough and final draft?
7. What is the frequency of revision in each category for each score and each topic?

As well, three questions were asked relative to the quality of prewriting activities:

1. Is there a qualitative difference in the information load of the topics offered?
2. Is there a qualitative difference in the outlining and rough drafting processes used by students?
3. Is there a qualitative difference in the revisions for each category relative to score?

The Analysis

The sample was analyzed first for answers to questions 1 through 5 above. These data are reported in Table V, Chapter IV. A dozen papers, three from each score, were analyzed to determine the revision categories which students used in making changes between their rough and final drafts. These categories were identified as mechanical, lexical, syntactic, stylistic, figurative and rhetorical.

A number of questions, based on the category descriptors and examples discovered in the compositions, was developed to standardize classification of the revisions made between rough and final drafts. (cf. p. 96, Note 7.) These questions are not intended to be exhaustive of all the possibilities for change which might occur between the two drafts, but merely to reflect the type of changes assigned to each revision category. The reader is directed to examples of each type of change from the compositions themselves (cf. Chapter V, The Revision Process, p. 65) for further elaboration and clarification of their classification.

Questions for Categorizing Revision Changes:

a. Mechanical: does the revision
   1. correct a punctuation error?
   2. correct a spelling error?
   3. correct an agreement error?
   4. correct a tense error?
   5. correct a capitalization error?
   6. transcribe an abbreviation, contraction or number in full?
   7. reduce a series of words to a common acronym?

b. Lexical: does the revision
   1. involve a change in the denotative meaning of a word?

c. Syntactic: does the revision
   1. affect the syntactic relationship of the sentence parts?
   2. introduce (or eliminate) modification in cases where the item, before (or after) the change, is unmodified?
   3. introduce a word for a phrase or clause, or vice versa?

4. introduce a phrase for a clause, or vice versa?
5. subordinate a previously coordinated part of the sentence, or vice versa?
6. subordinate or coordinate one sentence to another?
7. punctuate to eliminate sentence fragments and run-ons?

d. Stylistic: does the revision
1. paraphrase the rough draft version?
2. offer an optional version of, which a judgment of better or worse might be made?
3. switch from active to passive voice, or vice versa?
4. increase or decrease the stylistic level?
5. invert text within the sentence?
6. reduce (or introduce) repetition for effect?
7. change the auxiliary verb?
8. replace an acronym with its full form?
9. involve a shift in connotation only?
10. switch person, or noun/pronoun?

e. Figurative: does the revision
1. increase/decrease specificity, concreteness?
2. increase/decrease modification of previously modified text?
3. increase/decrease text to expand upon/reduce a concept (thereby increasing/decreasing specificity or concreteness).

f. Rhetorical: does the revision
1. manipulate the reader?
2. switch to the conditional mood?
3. switch the type of sentence; e.g., declarative to interrogative?

4. reorder sentences?
5. begin a new paragraph or cancel one?
6. introduce underlining for emphasis?
7. add (or subtract) sentences, without expanding (or reducing) the concept, to emphasize (or de-emphasize) a point?

Revision Coding Procedures

A sub-sample of 144 papers, consisting of all 4-score papers based on "agreement" scores in the sample (36 papers), and a corresponding thirty-six papers from each of the other three scores were analyzed to provide a count of all revisions between rough and final drafts in the six revision categories for the six topics.

The number of words in each rough draft was recorded, and the total number of words for the rough drafts in each score was calculated. For purposes of comparison between revision categories for each topic, score and between scores, the total number of revisions in each category for each score and topic was converted to revisions per thousand words of rough draft by the following ratio formula:

$$\text{Weight of revision} = \frac{R \times 1000}{N}$$

where R equals the number of revisions in a particular category, and N equals the total number of words in the rough drafts for a particular score or topic. (Of course, the number of words in the few papers in the sub-sample without rough drafts was not recorded as these papers

were considered to be final drafts, but neither do these papers provide any revisions to the total.) Data for the above procedures are reported in Chapter IV, Tables VII and IX, pp. 52 and 55, and Appendix B.

Intercoder Reliability

An independent coder analyzed twelve papers, three from each score, to determine the replicability of revision coding. Product-moment correlation coefficients were calculated for each category to determine the degree of intercoder reliability, with .05 level of confidence being considered acceptable. Results are reported in Chapter IV. The formula for this statistic may be shown as follows:

$$r = \frac{\Sigma xy - \frac{(\Sigma x)(\Sigma y)}{n}}{\sqrt{(\Sigma x^2 - \frac{(\Sigma x)^2}{n})(\Sigma y^2 - \frac{(\Sigma y)^2}{n})}}$$

where x and y are the raw scores or tallies of the two coders, and n is the number of pairs of tallies (Popham & Sirotnik, 1973, p. 85ff).

Treatment of Data

a. Relationship of topic to score.

Chi-square analysis of frequency of topic selection relative to score was conducted to determine the acceptability of Hypothesis 1. Significance at the .05 level of confidence was accepted as sufficient for rejection of the null hypothesis (H_o). Table VI in Chapter IV details the statistical correlations of topic and score. Those topics

determined to be significantly related to the scores obtained were examined in an attempt to ascertain the reason for this relationship.

b. Relationship of topic to revision.

Chi-square analysis of revision frequency, by category, relative to topic selection was conducted to determine the acceptability of Hypothesis 2. Significance at the .05 level of confidence was accepted as sufficient for rejection of H_o. Table VII in Chapter IV details the statistical correlations of topic and revision frequencies.

c. Relationship of outline and/or rough draft to score.

Chi-square analysis of outline and rough draft frequency relative to score was conducted to determine the acceptability of Hypothesis 3. Significance at the .05 level of confidence was accepted as sufficient for rejection of H_o. Table VIII in Chapter IV details the statistical correlations between outline, rough draft, and score.

d. Relationship of revision to score.

Revision changes per thousand words of rough draft for each revision category and each score were plotted to display distributions on a histogram and a frequency polygon (Graphs I and II, Chapter IV). Chi-square analysis of revision categories relative to score was conducted to determine the acceptability of Hypothesis 4. Significance at the .05 level of confidence was accepted as sufficient for rejection of H_o. Table IX in Chapter IV details the statistical correlations between the categories of revision and scores.

e. Qualitative perspective on topic selection, outlining, rough drafting and revision.

The topics selected were examined to assess further any qualitative considerations of topic selection relative to score. Similarly, any varieties of outlining identified in the analysis of prewriting activities were discussed further at this point. Rough drafting practices and procedures which were discernible from an examination of the sample papers were discussed. Finally, examples of revision at each scoring level and suspected differences in the quality of revisions for the same category at different scoring levels were examined. These qualitative perspectives were reported in Chapter V.

CHAPTER IV

FINDINGS OF THE STUDY

Prewriting Activities Relative to Score

Table V, Prewriting Activities Relative to Score, presents the data obtained with respect to the number of papers in the sample which were written on each topic, the number using an outline, a rough draft, both or neither, and the score obtained in each case. Topic frequency is given in number and percentage in the left-hand column. Frequencies of outlining and rough drafting combinations are reported under respective scores for each topic. (For a list of topics, see Chapter I, p. 8). Of the 1,372 papers in the sample, the most frequently selected topic was #3, **Money and material goods are not necessarily the measures of success and happiness.** Topic #1 was selected by 329 students (23.98%) in the sample, topic #2 by 170 students (12.39%), topic #3 by 503 students (36.66%), topic #4 by 210 students (15.31%), topic #5 by 101 students (7.36%), and topic #6 by 59 students (4.3%). Sixty-six papers (4.8%) offered neither a rough draft nor an outline; seventy-nine papers (5.8%) offered an outline only; nine hundred eighty-seven papers (71.9%) offered a rough draft only; and two hundred forty papers (17.5%) offered both a rough draft and an outline prior to the final draft. Approximately fifteen percent of the papers scored 1, fifty-eight percent 2, twenty-one percent 3, and six percent 4.

TABLE V

Prewriting Activities Relative to Score

Prewriting Activities		SCORE 1	2	3	4
Topic Choice	Outline/Rough Draft				
	Neither outline nor rough draft.	5	12	3	3
Topic #1	Outline only.	1	8	6	1
N_1 = 329	Rough draft only.	24	152	46	14
(23.98%)	Both outline and rough draft.	5	20	22	7
	Neither outline nor rough draft.	3	4	1	0
Topic #2	Outline only.	1	10	0	0
N_2 = 170	Rough draft only.	15	78	21	12
(12.39%)	Both outline and rough draft.	1	16	4	4
	Neither outline nor rough draft.	8	12	1	0
Topic #3	Outline only.	7	8	7	3
N_3 = 503	Rough draft only.	55	241	66	12
(36.66%)	Both outline and rough draft	7	45	23	8
	Neither outline nor rough draft.	2	7	1	0
Topic #4	Outline only.	2	8	4	1
N_4 = 210	Rough draft only.	31	80	24	4
(15.31%)	Both outline and rough draft.	8	22	15	1
	Neither outline nor rough draft.	2	0	0	0
Topic #5	Outline only.	2	3	1	1
N_5 = 101	Rough draft only.	19	32	11	6
(7.36%)	Both outline and rough draft.	0	14	8	2
	Neither outline nor rough draft.	0	0	1	1
Topic #6	Outline only.	0	1	2	2
N_6 = 59	Rough draft only.	4	24	13	3
(4.30%)	Both outline and rough draft.	1	1	5	1
Totals: N = 1372		208 14.80%	798 58.16%	285 20.77%	86 6.27%

Relationship of Topic to Score

Table VI, Topic Relative to Score, presents the data relevant to Hypothesis 1: **where a choice of topics is offered, the topic selected for an essay does not bear a significant relationship to the score obtained.** Over a third of all students in the sample opted for topic #3. However, the greatest percentage of 4-score papers (11.9%) were written on topic #6, with topics #2(9.4%), #5(8.9%), and #1(7.6%) all producing a greater percentage of 4-scores than the most popular topic, #3. Topic #6 also produced the greatest percentage (35.6%) of 3-score papers.

TABLE VI

Topic Relative To Score

N = 1372	SCORE 1	2	3	4	X^2
Topic #1 N = 329 (23.98%)	35	192	77	25	5.87 (0.15)
Topic #2 N = 170 (12.39%)	20	108	26	16	7.04 (0.10)
Topic #3 N = 503 (36.66%)	77	306	97	23	3.56 (0.35)
Topic #4 N = 210 (15.31%)	43	117	44	6	8.70 (0.05)
Topic #5 N = 101 (7.36%)	23	49	20	9	7.15 (0.10)
Topic #6 N = 59 (4.30%)	5	26	21	7	12.78 (0.005)

X^2 = 45.10 with 15 df significant at $p < .001$

Chi-square analysis of the relationship of topic to score indicated a significant ($p < .001$) overall correlation between topic and score. Hence, the null hypothesis was rejected and the choice of topic was deemed to relate to the score obtained. Further examination of the contribution of cells to the over-all chi-square revealed that topic #4, as well as topic #6, appeared to be related positively to score ($p < .05$). This relationship is analyzed further in Chapter V.

Relationship of Topic to Revision

Table VII, Topic Relative to Revision, presents the data obtained relative to Hypothesis 2: **the type and amount of revision between rough draft and finished composition are not significantly related to the topic chosen.** Chi-square analysis of the relationship of topic

TABLE VII

Topic Relative To Revision Per 1000 Words

Category	TOPIC 1	2	3	4	5	6
Mechanical	14.13	16.19	12.9	17.4	15.02	11.4
Lexical	5.47	3.1	4.47	6.64	5.7	4.4
Syntactic	6.45	7.26	8.16	11.21	9.32	8.29
Stylistic	16.09	24.41	21.06	25.07	15.28	27.97
Figurative	10.49	14.53	14.11	23.00	12.69	14.76
Rhetorical	6.32	5.78	6.73	7.67	2.59	10.62

$X^2 = 12.29$ with 25 df
non-significant at $p < .05$

selection relative to the frequency of revisions per thousand words in each category indicated no significant correlation between topic and revisions. Hence, the null hypothesis was retained. The type and amount of revision was deemed to be unrelated to the topic selected.

Relationship of Outline and/or Rough Draft to Score

Table VIII, Outline/Rough Draft Relative to Score, presents the data obtained relevant to Hypothesis 3: **students who employ an outline and/or a rough draft do not score significantly higher on their essays than those who do not use an outline and/or a rough draft.** Over forty percent of the students who used both an outline and a rough draft scored 3 or 4 on their compositions. Conversely, over eighty percent of those who used neither an outline nor a rough draft scored 1 or 2 on their compositions.

TABLE VIII

Outline/Rough Draft Relative To Score

N = 1372	1	2	3	4	X^2
Neither outline nor rough draft	20	35	7	4	14.30 (.005)
Outline only	13	38	20	8	4.20 (.25)
Rough draft only	148	607	181	51	6.65 (.10)
Both outline and rough draft	22	118	77	23	27.48 (.001)

$X^2 = 52.63$ with 9 df significant at $p < .001$

Chi-square analysis of the relationship between outline and/or rough draft and score indicated a significant correlation ($p < .001$). Hence, the null hypothesis was rejected, and outlining and rough drafting used together were deemed to correlate positively with the score obtained. Further examination of the contribution of cells to the overall chi-square revealed that outlining alone does not correlate with the score obtained, thereby corroborating Emig's findings. Rough drafting alone was significant at the $p < .10$ level and, inasmuch as this does not meet the previously set .05 level, H_o was not rejected. However, since some relationship between rough drafting and score can be shown with 90% confidence, it would appear that more research may be warranted before any definite conclusions concerning rough drafting alone should be made, and to confirm that Type II error has not been introduced (that is, that a false hypothesis has not been retained).

Relationship of Revision to Score

Table IX, Revision Changes Relative to Score, presents the data obtained relevant to Hypothesis 4: **the amount of revision from rough draft to finished product in each revision category is not significantly related to the quality of the finished composition.** A histogram (cf. Graph I, p. 57) and a frequency polygon (cf. Graph II, p. 58) provide pictorial representations of these data. The graphs show that the frequency of stylistic revision per thousand words of rough draft is greatest for all scores. The frequency of figurative revisions on 2- and 3-score papers ranks second along with the frequency of mechanical revisions on 1- and 4- score papers.

TABLE IX

Revision Changes Per 1000 Words Relative To Score

Category	SCORE 1	2	3	4	Total
Mechanical	15.15	18.04	11.7	13.65	58.54
Lexical	3.26	4.79	5.56	5.08	18.69
Syntactic	11.65	9.13	6.67	6.6	34.05
Stylistic	22.79	21.79	16.79	22.44	83.81
Figurative	12.77	18.4	14.16	11.79	57.12
Rhetorical	9.27	5.08	6.79	6.32	27.46
Total	74.89	77.23	61.67	65.88	279.67

$X^2 = 5.94$ with 15 df
non-significant at $p < .05$

Syntactic, rhetorical and lexical revisions are made with decreasing frequency at all score levels.

Chi-square analysis of revision categories relative to score indicated no significant correlation between the frequency of revisions per thousand words in each category and the score obtained. Hence, the null hypothesis was retained. The type and amount of revision was deemed to be unrelated to the score obtained.

Intercoder Reliability

Table X, Intercoder Data, presents the raw data on twelve papers, identified a to l. Three papers were selected at random from each score. Independent coders achieved 93.3% agreement overall in

TABLE X

Intercoder Data

For 12 Papers, a to l, 3 at each score showing frequencies of revision counts for each coder

Category	Score 1 Coder 1	Score 1 Coder 2	Score 2 Coder 1	Score 2 Coder 2	Score 3 Coder 1	Score 3 Coder 2	Score 4 Coder 1	Score 4 Coder 2	Totals Coder 1	Totals Coder 2
Mechanical	a) 18	27	d) 3	3	g) 2	2	j) 8	10	71	94
	b) 4	3	e) 4	9	h) 0	3	k) 10	12		
	c) 1	2	f) 6	8	i) 9	8	l) 6	7		
Lexical	a) 3	1	d) 3	2	g) 4	1	j) 8	9	26	27
	b) 1	2	e) 1	2	h) 0	0	k) 3	1		
	c) 0	5	f) 0	1	i) 1	1	l) 2	2		
Syntactic	a) 4	8	d) 11	27	g) 3	4	j) 2	1	52	68
	b) 4	5	e) 2	0	h) 3	5	k) 11	6		
	c) 5	4	f) 6	3	i) 0	4	l) 1	1		
Stylistic	a) 2	5	d) 18	15	g) 6	7	j) 6	10	91	85
	b) 7	7	e) 4	3	h) 1	3	k) 19	16		
	c) 9	5	f) 2	4	i) 10	5	l) 7	5		
Figurative	a) 0	0	d) 12	7	g) 6	16	j) 3	3	49	60
	b) 1	0	e) 1	1	h) 7	1	k) 13	19		
	c) 2	5	f) 1	0	i) 2	7	l) 1	1		
Rhetorical	a) 1	2	d) 10	2	g) 6	6	j) 2	2	45	24
	b) 3	0	e) 0	0	h) 3	4	k) 14	7		
	c) 1	0	f) 0	0	i) 2	0	l) 3	1		
Totals	66	81	84	87	65	77	119	113	334	358

identification of revisions made to rough drafts. Product-moment correlation coefficients calculated for each revision category averaged .75, significant at $p < .01$ level of confidence. Individual category "r" values and confidence levels are tabulated in Table XI.

TABLE XI

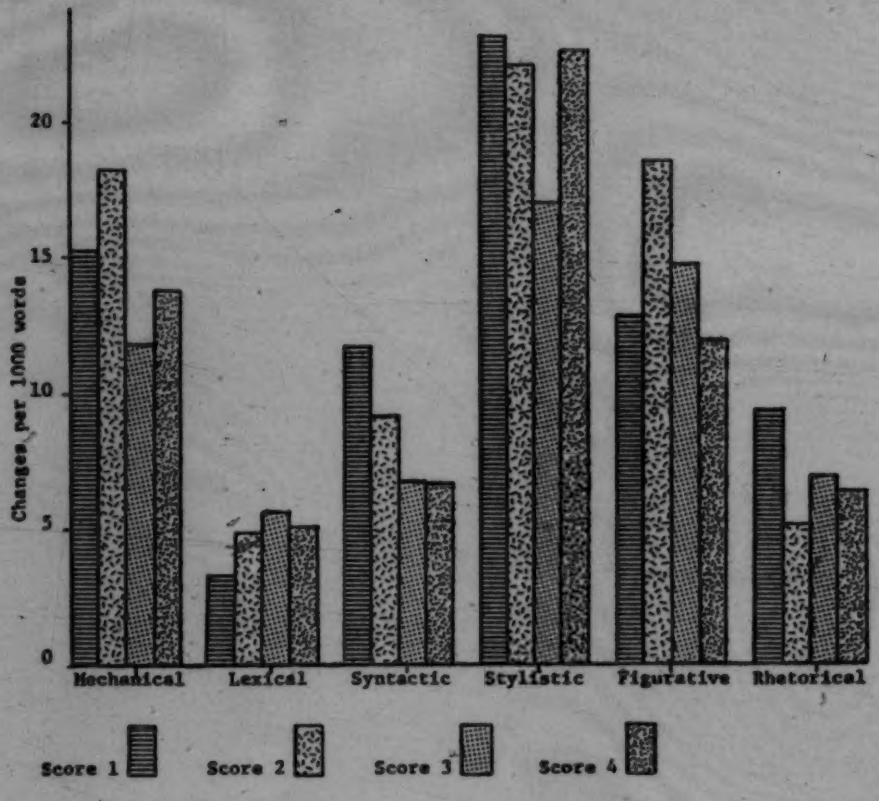
Intercoder Correlation Coefficients

Category	Correlation Coefficient	Confidence Level $p <$
Mechanical	.94	.01
Lexical	.62	.05
Syntactic	.68	.05
Stylistic	.87	.01
Figurative	.71	.01
Rhetorical	.68	.05

$X^2 = .75$ with 10 df (#pairs - 2)
significant at $p < .01$

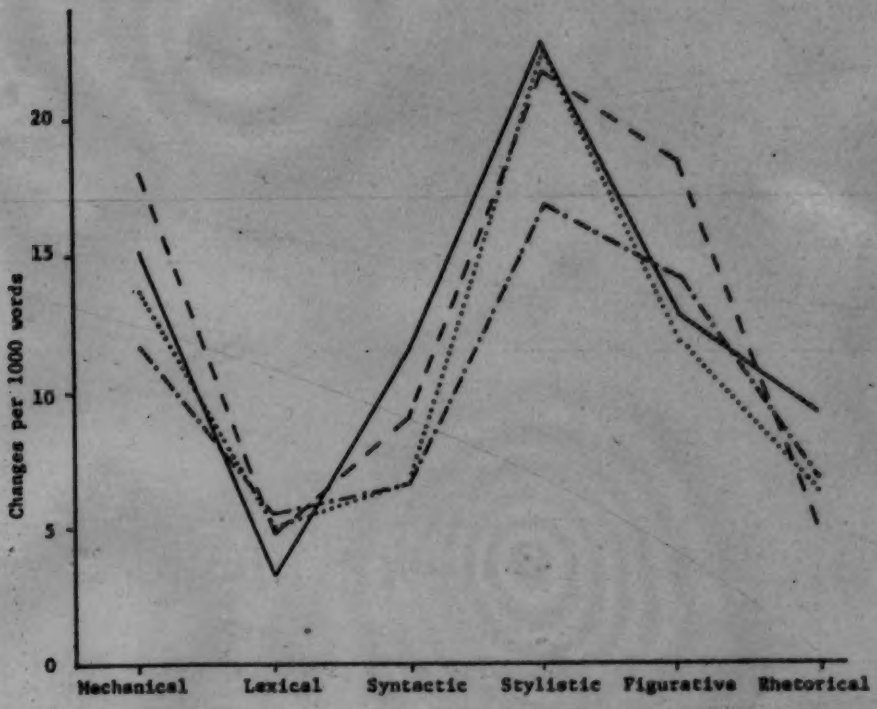
GRAPH I

Revision Relative to Score



GRAPH II

Revision Relative to Score



Score 1 ——————

Score 2 — — — — — —

Score 3 —·—·—·—·—·—

Score 4 ·····

CHAPTER V

QUALITATIVE PERSPECTIVES

In Chapter IV, the data were analyzed statistically to ascertain their quantitative significance relative to the hypotheses established earlier. This analysis determined that topic selection related to the score obtained although it did not correlate with the type and frequency of revision carried out. The analysis also determined that use of an outline and rough draft related to the score obtained, but that the type and frequency of revision did not. In Chapter III (cf. p. 42), questions were asked relative to quality of topic, outlining, rough drafting, and revision.

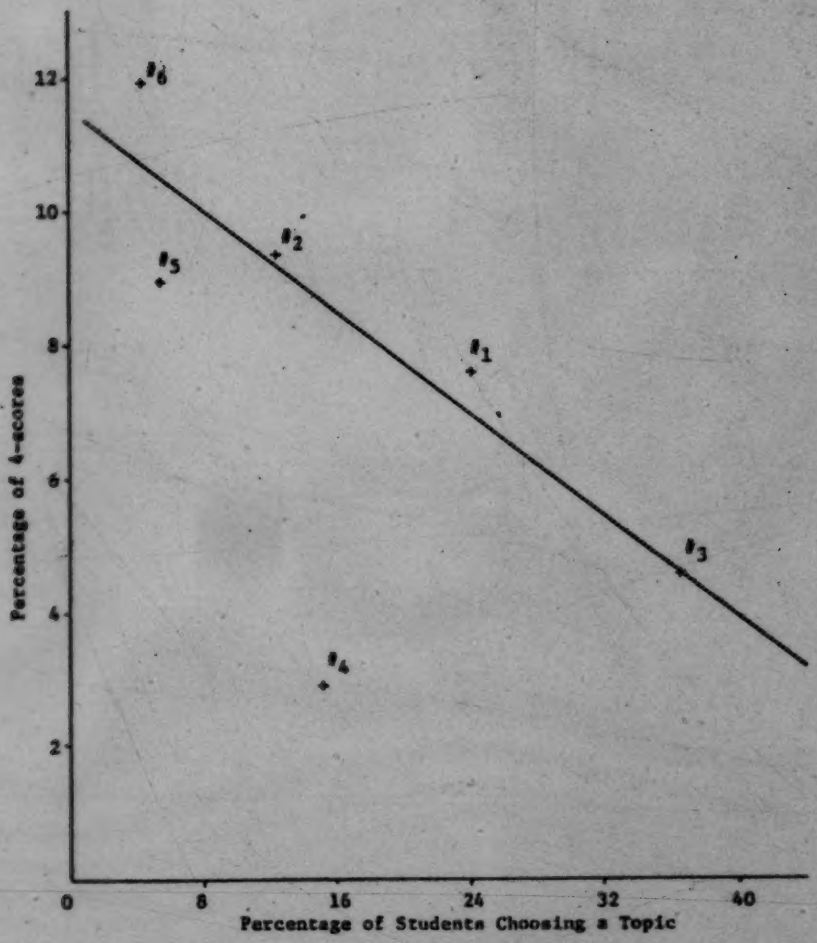
a) The Topic Selected[1]

During the holistic scoring of these essays, teacher-markers were heard to make such comments as, "If I have to read another 'beautiful Alberta' paper, I'll scream!" What effect did such a remark have on the validity of the holistic scoring of other markers when they next picked up a Topic #4 paper to score? In fact, very few Topic #4 papers (2.9% as compared to 6.3% overall) received a 4-score despite the topic's being the third most popular student choice of the six offered.[2] Topic #3, the most popular choice, received the next least percentage (4.6%) of 4-scores. Again, it would appear that frequency of choice of topic inversely affected markers' selection of the best papers. This phenomenon is observed throughout the six topics, with Topic #6, the least popular topic, receiving, proportionally, the most 4-scores. The frequency polygon (Graph III) illustrates this

phenomenon further. By plotting the percentage of students who chose a particular topic, the independent variable, along the x-axis against the percentage of 4-scores for each topic, the dependent variable, along the y-axis, it is graphically shown that the percentage of 4-scores per topic is inversely proportional to the frequency of topic selection. Topic #4 has not been included in the slope calculations because the teacher-marker reaction to papers on this particular

GRAPH III

Topic Choice Relative to Score



topic, as discussed above, appears to have adversely influenced the number of 4-scores given thereby contaminating the data for this topic.[3]

Inspection of the topic statements themselves reveals a number of possible inequities among them. For instance, Topic #6 is the only statement given in two sentences, the second, descriptive sentence offering some elaboration on the first declarative sentence. This statement could provide students some additional insight into the development of the essay. To a lesser extent, Topic #5 offers additional modification of the basic declarative statement, although the subordinate clause is not so much added description as additional declaration. The other topics offer only a simple declarative statement in each case. Moreover, Topic #4, producing the least proportion of 4-scores, is the shortest statement offered of the six, appealing perhaps in its brevity and succinctness but, having caught the students' attention, offering little additional insight into the direction which the essay might take. And, finally, Topic #2, the second most productive of 4-scores, suggests, in its compound form, an essay development through comparison and parallel structure. Hence, it may be argued that Topics #2, #5 and #6, each producing a higher than average percentage of 4-scores, offer an advantage to the students opting in their favour.

b) The Outlining Process

Some students (4.8%) wrote neither an outline nor a rough draft and their marks reflect this--over 80% of these scored 1 or 2. Some students (5.8%) wrote an outline only and, again, the majority of

these students--65% of those using an outline only--scored 1 or 2. Where outlining was combined with the writing of a rough draft, a significant correlation ($p < .001$) with score was observed. Forty-two percent of those students who used both prewriting activities in combination scored 3 or 4 on their papers (compared to 27% who scored 3 or 4 overall--9.6% who combined both scored 4, compared to 6.3% overall).[4]

Outlines varied in form from as few as four points jotted down in phrase--or even word (noun)--form to elaborate schemata written out in complete sentences, and sometimes involving several sentences to each point. However, where rough or final drafts developed considerably further on these schemata, despite their elaboration, the schemata were acknowledged as outlines and not as rough drafts.

Some students used numbers, some dash marks, some indentations or spaces between points. Some students started with one method such as numbering and switched to another such as dash marks or spacing part way through. Formal outlining, such as that taught in school or displayed in some textbooks, was used in approximately five percent of the papers. Any schema which demonstrated some thinking on the topic, despite its brevity or elaborateness, formal or informal, was counted. Of course, the amount of thinking could not be assessed, only guessed at.

One notable outlining method was used by students who began writing a rough draft and switched to point-form outlining part way through. These students sometimes switched back to complete the rough draft and sometimes the outline ended the rough draft stage. It would appear that as ideas, triggered in the composing process of the rough

draft, began coming too rapidly to write down in complete sentences, the outline form offered an expedient alternative. Britton's phrase (Cooper & Odell, p. 24), "shaping at the point of utterance," appears especially pertinent in describing these outlining practices.

Further evidence of Britton's observations was noted in outlines which were not followed slavishly--or, for that matter, at all--and which varied in length and degree of completeness. Where time is a factor, such as on a composition examination, outlining often appears to serve the purpose of starting the thinking process on the topic, and it is abandoned at some point where ideas flow freely and time is more profitably spent writing them down in complete prose form. When ideas begin to "dry up," then reversion to outline form in the middle of the rough draft may also restimulate the flow (rather than accommodate too rapid a flow).

A few students began with outlines which became more and more elaborate as they progressed until finally they became a rough draft. Others outlined their essays completely, but developed their rough drafts only partially before beginning the final draft. Very occasionally, an outline, although on topic, was not followed sequentially at all when the rough or final draft was written. This practice suggests, in these few instances, a thinking process which is on the topic but which is not using the outline as an organizational process for the essay.

c) The Rough Draft

Most students (89.4%) in the sample wrote rough drafts of their essays. Seventy-two percent of the students wrote only a rough draft

(no outline) prior to their final draft. Of these, 76.5% scored 1 or 2 on their papers (compared to 73% who scored 1 or 2 overall--5.2% scored 4 compared to 6.3% overall). As with the use of an outline alone, it appears that the writing of a rough draft alone is unrelated to the score obtained. An unimpressive chi-square of 6.65 with 3df (at a level of significance of only .10) would suggest as much. However, further research into the relationship between score and rough draft may be warranted.

Rough drafting practices, like outlining practices, varied among papers. Frequently, students did not finish the rough draft prior to completing their final draft. Sometimes the rough draft was developed half or two-thirds of the way to completion and left at that point. Most frequently, a final paragraph which did not appear in the rough draft was added to the final draft. On a timed (2-hour) composition examination, this practice may be explained, in part, by the pressure to move on quickly to the final draft. (One hundred forty-five students, of the 1372 in the sample, wrote only one draft which, for marking purposes, was considered to be the final draft.) However, as with outlining, rough drafting appeared to be carried out to a point where writers discovered the total content and organization of their essays, and beyond which there was no need to continue. At this point, the need to complete the rough drafts was obviated, particularly in light of time constraints, and the writers moved on to the final draft stage.

On a very few papers, the rough draft was not adhered to organizationally; that is, although the final draft dealt with the same topic generally, the sequence of ideas and, to some extent, the

treatment were very different from that of the rough draft. As with the outline, this anomaly suggests that a very few students used the rough draft stage to think about the topic but not to organize or structure it in a form they would ultimately use in their final draft. For them, the organizational stage was reserved until the final draft was being written. Conversely, a very few papers were virtually unchanged between rough and final drafts. For these students, revision, as a component of the writing process, either had not been learned, or was not evident due to revision changes being made on the rough draft prior to transcription.[5] The latter, however, did not appear to be the case from an inspection of their rough drafts.

d) The Revision Process

The amount and type of revision carried out by students while composing on an essay examination are unrelated to the quality of the final essay; that is, the revision changes made between rough and final drafts on 4-score papers did not differ significantly in number or kind from those on 1-score papers. Despite this, the actual amount and type of revising that students undertake are notable. For every thousand words of writing, approximately seventy changes are made between rough and final drafts.[6] These changes may be coded into six quite different categories which are used by students irrespective of the quality of the paper produced: mechanical, lexical, syntactic, stylistic, figurative, and rhetorical. For every thousand words of written first or rough draft, students make approximately fifteen mechanical revisions, five lexical revisions, eight or nine syntactic

revisions, twenty-one stylistic revisions, fourteen figurative revisions, and seven rhetorical revisions.

Examples of the six types of revision found in the students' essay examinations are proffered below for the four scores possible. These examples cite the rough draft (rough) passage first, followed by the final draft (final) version of the same passage as it reflects the changes made. Frequently several changes occur in the revised passage. These revisions are tallied separately where they involve changes to distinct components of the text, but tallied only once in the "highest" category, where they involve different categories associated with the same component of text.[7] Following each example, a discussion of the revision and the reason for its assignment to a particular category is provided. In each instance, it should be noted that any "mistakes," mechanical or otherwise, in the original text, either rough or final draft, are reproduced as the student made them. No "correcting" of student work has been done. Following the examples below, a discussion of revision quality relative to score is provided based on these examples and the impressions gained by the researcher during the coding process.

1-Score Revisions

1-score papers exhibit, to a more noticeable extent than those at other score levels, revisions that involve complete changes, or apparent changes, of meaning, that is, rewriting of concepts from rough to final draft into longer, often more convoluted phraseology involving confusing mental leaps, which are usually coded as figurative or rhetorical. Also, these students frequently have very

little to say on the topic, and tend to say it in as many ways as possible, making revisions of repetition (rhetorical and stylistic) to fill out their text; they hope, no doubt, to impress by quantity as opposed to quality of text.

rough: (Topic #5): I agree with the statement because there can be greater help to the country if the government gets the right people in the offices.

final: I agree with the statement because there can be greater help by the young people of the country if they have the greater say in government.

Initially, it would appear that the revised statement has completely changed the meaning of the sentence. However, on closer inspection, it is suggested that by "the right people in the offices" (rough) is intended "the young people of the country" (final). Hence, the writer has increased specificity, a figurative change. The writer has also added or increased specificity by suggesting that the young people are in the majority in that "they have the greater say . . . ." In this case, the revision was tallied as only one figurative change to the text; whether it could have been coded as two is a moot point.

rough: (Topic #2): Most of the illegal things are done by the teenagers by how many of the older people get punished if they get caught steeling.

final: Most of the illegal things are done by the teenagers but how many of the older people get punished the same way as teenagers do.

The correction of "by" in the rough draft with "but" in the final draft is a mechanical revision; the initial "by" error was likely merely a perseveration from "by" used three words earlier in the sentence.

Again, it would seem on initial inspection that the revision of the final adverb clause to adverb phrase, "(in) the same way," and

adjective, "as teenagers do," is a complete change of meaning. However, on reexamination in context, it would appear that the writer has merely added text for specificity of comparison, a figurative change, while at the same time overlooking his/her example of "steeling," thereby decreasing specificity, which is, again, a figurative revision, although probably one of oversight in this instance. Because of the change of syntax from clause to phrase, an initial tendency might be to code this as syntactic; however, the "higher" category is figurative--hence that was the coding used.

rough: (Topic #3): The world seems to in wild rat race because of two things only money and material goods.

final: The world we live in seems to be going on a one way street, on a wild rat race because of two things only money and material goods.

In this example, the first revision, "we live in," was coded syntactic as it introduced modification of unmodified text. There was some inclination initially to code this revision as figurative, an increase of specificity or concreteness; however, closer consideration reveals that the added clause does nothing to increase the specificity or concreteness of "the world."

The inclusion of "be" in the final draft corrects an omission likely caused by rapid writing or a thought process exceeding the writing process; it is a mechanical revision.

The gerund, "going," and its accompanying adverb phrase, "on a one way street," increases text, in this case by a figure of speech, to expand on the concept, increasing specificity and concreteness. Hence, the revision is figurative.

Finally, the preposition, "in," is revised to "on a." The indefinite article is a correction, a mechanical revision, but the replacement of "in" by "on" introduces an interesting coding conundrum. Is it merely lexical, a revision to change the denotative meaning? Or is it stylistic, an optional version of which a judgment of better or worse might be made? If the latter, the revision is for the worse since one is "in," not "on," a rat race. Or is it an attempt at parallelism with the preceding prepositional phrase, again, a stylistic change? Lexical revision was ultimately ruled out since the change would introduce the incorrect concept of being "on" a rat race. Hence, the revision was adjudged stylistic, probably an attempt at parallelism. Thus, in seventeen words of rough draft text the writer has made five revisions.

rough: (Topic #2): An older person pays much less than a young one. I think that the insurance companies should charge everyone the same amount.

final: A young person must pay far more than an older person. I think that this is unfair.

This 1-score student demonstrated a revision characteristic that involved reversing concepts--such as that in the first sentence (rough) above--throughout the paper. The revised sentence, as a whole, is coded once as stylistic, an optional version, although a case might have been made for considering the inclusion of the auxilary verb, "must," and the change from "much less" to "far more" as adding more emphasis, although still stylistic in category.

The revision of the second sentence is more difficult to categorize. It is, again, demonstrating the tendency of 1-score papers to exhibit complete changes, or apparent changes, of meaning.

Charging "everyone the same amount" is fairer. Therefore, there is a connection between the meaning of the sentences. Following from the first sentence, the writer has apparently decreased the specificity and concreteness of the second in the final draft; hence, a figurative revision has been made.

For some revisions, no argument can be found for support of other than a complete change of meaning between rough and final draft.

> rough: (Topic #3): There is also the person that buys things to get or even gain friends by having things that will make people like him.
>
> final: There are also people that buy things that will gain friends but it is hard to say if they are really happy or not.

The switch from singular to plural subject and the accompanying verb agreement revision affect the sentence stylistically. The change from infinitive adverb phrase, "to get or even gain," to adverb clause, "that will gain," is syntactic. However, within this revision is the deletion of "to get" which, with "gain," was redundant--a mechanical correction? or a stylistic revision? In this case, suspecting the student did not see the revision as a correction but as a better phraseology, the researcher coded it stylistic. Another redundancy is introduced in the rough draft by the final adverb phrase and its adjective clause, "by having things that will make people like him," which says the same thing as the rest of the sentence has already stated, a typical example of repetition in 1-score papers. When this is replaced in the final draft by an entirely different (in meaning as well as syntax) principal clause, is it because the writer has recognized the redundancy in the first draft, as well as the need to expand further on the thought process started in the rough draft

sentence? The writer was given the benefit of this doubt, and the final revision was coded figurative.

Occasionally, students at all score levels make revisions that weaken rather than improve their final drafts.

> rough: (Topic #3): Tom would get fed up with all this. People would come at his door at any hour of the day, ask for donations to the poor, to the sick etc.
>
> final: Tom would get pretty well sick of this, people would come to his door and ask for donations for the poor and sick. At any time of the day or night

The stylistic revision which replaces "fed up with all this" by "pretty well sick of this" is weaker, at least in the researcher's estimation--note the "judgment call" involved in stylistic coding. An argument might be made for the deletion of "all" on the final draft as a syntactic revision within the stylistic one; however, the deletion was not counted as a second revision for coding purposes.

The introduction of error in the form of a run-on sentence (replacing the period by a comma) was not counted as it was determined at the outset of the study not to count errors as revision, giving the writer some benefit of the doubt. Similarly, removal of the adverb phrase, "at any hour of the day," to a sentence fragment (error) position was not counted--was it overlooked in the transcription from rough to final draft? Did the writer intend to reduce specificity by its deletion and then think better of it, tacking it on as an afterthought, with the added specificity of "or night," a figurative revision? Coordinating the second predicate of the second sentence in the rough draft and the phrases by using coordinating conjunctions rather than the parallelism device of the rough draft is, again, a weaker stylistic revision in the researcher's opinion.

Finally, dropping the "etc.," a matter of choice, and replacing the preposition, "to," in "to the poor," with "for" were coded as stylistic revisions. The writer may have felt he/she was making a mechanical correction by dropping "etc." It is unfortunate, however, that he/she didn't add one or two more parallel phrases in its stead. Also, it might be argued that replacing the "to" by "for" (if the researcher may be excused his whimsy) was lexical, a denotative change. However, it is more likely that the revision came about less consciously as a stylistic change.

One revision heretofore unmentioned is the change of the preposition, "at," in "at his door" to "to." This change poses some problem for coding since, superficially, "at" could be deemed incorrect and the correct "to" merely a mechanical revision. But is it? "At" certainly adds more stylistic emphasis, in the researcher's opinion, and, as such, is weakened by its stylistic revision. Or, the writer might have wanted to eliminate the repetition for stylistic purposes, although the subsequent deletion of the next use of "at" in the final draft reduces this repetition. It was finally decided that the writer probably deemed the use to be incorrect, or inappropriate, and the revision was coded **mechanical**.

A final example of 1-score revisions is cited simply to offer a wider range of instances. The revision codings are not explained, only noted.

> rough: (Topic #3): According to the dictionary, one of the meanings of the word success is; to gain wealth and fame. The more money money you have, the more wealth you have gained. The more wealthe you've gained the more successful your are The only problem with this, is success also means to attain a desired object or in other words to get something you really want. Everyone wants to be happy and to

be wealthy does not necessarily mean that you are happy. There are many ways to measure a man's success. One of them is happiness. If you are not necessarily happy from your weath, you aren't necessarily successful. It is very difficult to measure successfulness completely. Acquireing material goods aslo help to measure success, but they are all meaningless unless a person is happy.

final: According to the dictionary, the words (figurative) success means (stylistic) to gain wealth and fame. So if you are wealthy, you are successful (rhetorical). There is one problem with this last statement (rhetorical). The word success also means to attain what one desires (syntactic, mechanical). Most people I know (figurative) have a desire (stylistic) to be happy (rhetorical). Therefore if you are (syntactic) weathy you aren't necessarily successful because wealthy people aren't necessarily happy (figurative).

There are many ways to measure a mans successfulness (rhetorical, stylistic). One of them is money (lexical), another is material items and goods (figurative). These are all meaningless unless a person is happy (rhetorical).

2-Score Revisions

2-score papers exhibited one revision characteristic seldom found in 1-score papers, that of a changed, or sometimes alternating, point of view. Rough drafts written in the first person were revised in the final draft to second or third person point of view. Those in the third person initially might change to first or second in the final draft. Usually this revision was not consistently maintained throughout the essay. These revisions, unless contaminated by associated figurative or rhetorical revisions, were coded as stylistic. Also evident at this score level was a continuing tendency to change meaning, or appear to change meaning, between rough and final drafts, coded figurative.

rough: (Topic #1): I feel that if one can not fulfill there dreams in life then they wont be happy.

final: If you can not fulfill your dreams in life then you wont be happy.

Aside from the stylistic revision from third to second person, the writer has deleted the principal clause, "I feel," in the final draft thereby removing the author one level and, possibly, elevating the text (style) somewhat. However, this is more than offset by the switched point of view, third person being more usual if not also more acceptable in an essay. Moreover, a question of decreased specificity and concreteness because of decreased text also pertains here and, therefore, the revision was coded figurative rather than stylistic. Finally, the rough draft errors in spelling ("there") and mixed person ("one" - "they") which is resolved by the final draft revision to second person pronouns was not counted in the coding procedure.

rough: (Topic #3): There are alot people who are happy because they are content with life and what they have done with their lives.

final: To me happiness is being contented with life and what you have done on going to do with it.

Every sentence in the essay from which this example was taken (541 words) involved a similar revision pattern, usually coded stylistic or figurative. Aside from the stylistic change in point-of-view from third to second person, this writer, unlike that of the last example, has introduced a first person component into the final draft in the initial adjective phrase, "to me." As with the last example, there is some question whether or not this should be coded stylistic because the level appears to be affected, or figurative because specificity or concreteness appears to be

increased. Again, in keeping with the initial decision to code in the "highest" category involved, this revision was considered to be figurative.

The deletion of the principal clause of the rough draft and subsequent conversion of the subordinate concept of the rough draft to compound sentence form is not only a figurative revision but also a syntactic one, both counted in this instance because they involve different components of the text. Finally, the addition of "on (or) going to do" is a figurative revision, while the replacement of "lives" with the pronoun, "it," was coded stylistic.

Revisions at this score level which introduce a change or apparent change of meaning sometimes involved moving from (or occasionally to) statements which approached meaninglessness.

rough: (Topic #3): Money is a symbol of statis; the more you have the more successful you have been.

final: Money is a symbol of statis, the more you have, the better off you are.

The revision has resulted in a decrease in concreteness, reducing the statement from a proof of sorts to a tautology, and is therefore coded figurative. The punctuation revision introduces an error in replacing the semicolon with a comma between two principal clauses and, therefore, is not counted. However, the introduction of the second comma in the final draft, an interesting type of copula position holder, is counted as a mechanical revision.

rough: (Topic #3): Money is used because it is needed in the field of success.

final: Money is needed because it is used in the field of success.

The meaningfulness of either draft in this example is somewhat questionable, as well. However, in the context of the essay which talks about the need of money for happiness and success, the revised version is a bit less inane. Since, in context, the revision, although making basically the same statement, is more reasonable, it was coded **stylistic**, a different, possibly improved way of stating the same thing but adding nothing further.

Some revisions will combine saying the same thing in a different way with a change in specificity or concreteness. Such revision is usually coded figurative unless the component of text which contains the stylistic revision is different from that containing the figurative one.

rough: (Topic #3): . . . because there is more to life than just going to work at nine to five, making $18.00 an houre.

final: . . . because there is more to life than waking up and doing the same thing day to day.

Since the final draft reiterates to a less specific degree the concept contained in the rough draft, the entire revision is coded **figurative**. (Interestingly, the preposition, "at," in the rough draft is inappropriately used in a context in which "from" is usual. In the final draft, the latter preposition might have been more usual in the expression "from day to day." Similar anomalies throughout the essay suggest that the student might have another language, probably oral, in his or her background.)

rough: (Topic #3): It is the high living of modern, societies, that cause people to desire money and material goods.

final: It is the affluent societies of modern day man, that cause people to desire money and material goods.

Almost the same statement is made in both drafts: "high living" is replaced by the better term, "affluent," although the change is connotative only and, therefore, stylistic, and "modern" has been compounded with "day" to modify the newly introduced "man," a possible figurative revision which adds text for concreteness. However, taken as a whole, the revised statement merely reiterates differently and in an improved form what was initially written. Hence, the revision is stylistic only.

A final example of 2-score revisions is offered for additional instances. Revision coding is not explained, only noted.

rough: (Topic #4): The mountains that are to the west of you are by no means the tallest, but they are amoung the most beautiful. They have everything that every other mountain range in the world has. Snow and sking, sheer faces of ice for ice climbing. Streams and lakes for fishing. If your out side of the parks you can hunt for some of the largest animals on the face of the continent.

final: The mountains that are to the West (no count) of you are by far not (stylistic) the tallest mountains in the world (figurative), but they are amoung the most beautiful. With the snow capped peaks, and glaciers that have been there millions of years and will be there thousands more (figurative). (rhetorical.) There are animals that stand there and watch you as you drive by (figurative). (rhetorical.) They are there for the whole world to see (figurative).

3-Score Revisions

Although there is a similar frequency of revision in each category for each score, the nature of these revisions appears to be changing at this scoring level. Complete changes or apparent changes of meaning between rough and final draft, although still found, are not quite so prevalent. Better students have more to say on a

topic--average word counts in the sub-sample increase with score: 258, 400, 488 and 554 words, respectively--and, consequently, students seem to grope less for what to say and, perhaps, more for how to say it at this level. Fewer 3-score revisions actually weaken the final product. And point-of-view shifts occur less often as students at this level tend to favour the third person. Associated with these characteristics is an increase in the amount of revision to which a single component of text might be subjected.

rough: (Topic #1): Hitler also had a dream. His dream was to conquer the world. He wanted to build a super race, that would rule the world for a thousand years.

final: Hitler also had a dream. It was a dream to conquer the world, to build a super race that would last for a thousand years.

The first change noted in the above passage is the transfer of the noun "dream" from the subject position to that of predicate nominative or subjective completion following the copula. This stylistic change reduces the repetitiveness of the word "dream" coming too closely after its first use. It does not eliminate the repetition altogether however. In keeping with the observation by Halliday and Hasan (1975), the word's retention serves to maintain the cohesion (or, better, coherence) of the passage. More importantly, this revision allows the next to occur; that is, the paralleling of the two infinitive phrases in one sentence. Therefore, although it may be argued that both these revisions are syntactic in that they change the syntactic relationships in the passage, a stronger case can be made for classifying these as stylistic. The same text is provided

(paraphrased) in a more cohesive and parallel structure; therefore, since stylistic is the "higher" of the two categories, it receives the count.

The third revision is a simple mechanical correction of an incorrectly placed comma before the final clause. Perhaps the student was confused initially by the rule for the use of commas around non-restrictive clauses but, whatever the reasoning initially, he/she picked up the error in the final draft.

The fourth and final change in this passage is interesting in that it is not, in the researcher's opinion, a change for the better. The substitution of the term "last" for "rule the world" might be initially assigned to the lexical revision category; however, upon closer examination, what this revision achieves is a reduction in specificity of the concept. The word "rule" subsumes the notion of "last" somewhat, but provides more meaning as well, as does its deleted object, "the world." Hence, by definition, the result is a poor decision to revise on the figurative level, a type of reverse figurative change.

rough: (Topic #4): In southern Alberta take the desert like land of the Milk River with it's flora and fauna like that of no other place in the world Cactus blooms in the spring, prairie chickens dance to the moonlight songs, rattlesnakes slither through the long dry blue grass, antelope stroll along the sunset horizon, the deer graze slowly at sunset. What more could you ask for in life.

final: In southern Alberta take the desert like land around the Milk River. It's flora and fauna is like that of no other place in the world. Cactus blooms in the spring, prairie chickens dance to moonlight songs, rattlesnakes slither through the long dry grass, antelope stroll along the horizon at sunset and deer graze to the morning sun. What more could you ask for from mother nature.

In this passage, the first revision involves the replacement of the preposition, "of," with "around" in the initial sentence. The meaning remains unaltered by the change as does the quality of the writing--the researcher prefers the former, in fact. Since a personal judgment of merit is called for, the revision is classified as one of style. The initial sentence is further altered by having its final long phrase rewritten as a complete sentence. This alteration serves to increase the emphasis somewhat without expanding upon the concept; therefore, it is a rhetorical revision. Finally, a period placed at the end of this sentence, correcting the omission of same in the rough draft, adds a mechanical revision.

In the third sentence of the final draft, the writer has deleted the definite article before "moonlight." This deletion may be merely a transcription error; therefore, it is not classifiable. However, in keeping with a policy of giving the benefit of doubt to the student, the omission of this term is classified as a conscious stylistic alteration since it does interrupt the repetition of five "the's" in the initial draft, and improve the flow of the sentences as a result.

A second change in this sentence omits the adjective, "blue." It may or may not be for the better--rhythm is enhanced while specificity is reduced--and, as a result, the omission invokes aspects of style. However, since basically the change decreases the modification of previously modified text, it is coded as a figurative revision. Also figurative, and interestingly so, is the simple expansion of the single adjective, "sunset," to an adjective phrase "at sunset." This revision not only expands on the meaning, but changes the meaning--it is not merely a "sunset horizon" any longer; it is a horizon at a

particular time of day, but one which retains the concept of the first draft adjective within the revised context.

Replacement of the final comma in this sentence by "and" may be a mechanical correction. Stylistically, it might be argued that it is better left as it was initially if this were all that it accomplished. However, use of the coordinating conjunction here allows a smoother deletion of the following definite article before "deer," thereby paralleling this clause in that respect with those that preceded it, eliminating another repetitious "the" at the same stroke, and, as a result, introducing a second stylistic revision to the sentence.

"Slowly" is deleted in the final draft; the revision by definition is a syntactic change of modification. As with the figurative deletion of "blue" earlier, this deletion may or may not result in improved text, and so it may be stylistic as well. However, the change remains basically one of syntax here.

In the last revision made to this sentence, "at sunset" replaces "to the morning sun," another figurative revision, and a happy one. Again, the original concept is retained but expanded through the revision to more imaginative figurative language which evokes movement as well as time. This revision is necessitated by an earlier revision which introduced the phrase "at sunset" into the sentence. If left unrevised here, the same wording would introduce unharmonious repetition. A stylistic effect is involved as well therefore, but it is not as significant (nor as far along the hierarchical scale) as the major figurative effect of the change.

Finally, the last change in this passage replaces a phrase, "in life," which is somewhat general in meaning, with a more specific phrase, "from mother nature," which increases the concreteness and specificity of the text, a figurative revision.

Some revisions made at this level, superficially straightforward, are not anywhere nearly so clear-cut when examined closely. These usually involve, within a single revision, aspects of two or more categories somewhat equally represented and defensible, and the researcher was ultimately obliged to fall back on his own familiarity with student writers and their reasons for what they do in order to code the changes.

rough: (Topic #2): My dad was right about it teaching you respect, because when you pay for something you're self you want to make sure nothing happens to it, because you know how long you worked to make the money to by it.

final: My dad was right about it teaching you respect. When you pay for something you're self, you want to make sure nothing happens to it, because you know how long it took you to make the money to by it.

By placing the period after the first principal clause of the rough draft, this writer has first of all corrected a run-on sentence; hence the revision is syntactic in nature. However, by punctuating in this matter, the writer has also eliminated the repetitiousness of the subordinate conjunction, "because," a stylistic consideration. Does the revision, by creating a new sentence, also increase emphasis of the point rhetorically? Since it is suspected that the sound of the repetition rather than recognition of the run-on nature of the sentence or considerations of rhetoric provoked the revision, the change is recorded as stylistic.

Subsequent to introduction of the comma after the non-restrictive clause, a mechanical revision, the third change, "it took you," involves a number of considerations for its classification. First of all it might be deemed syntactic in nature since the relationship of parts is affected; "you" is switched from subject to object as the clause is changed from intransitive to transitive, and active to passive, a stylistic feature. Some judgmental considerations, again stylistic, are introduced since the rough draft version contains not only reference to time but also to the concept of work, whereas the final draft considers only time, perhaps a poor consequence of this revision. Or is this merely evidence of a substructural change from "you worked" to "you took," a lexical revision made before the revision to passive voice occurred at the surface level? Finally, it might be argued that figurative change is involved if increased abstraction (decreased specificity) has resulted from the revision. Perhaps the writer's only concern was, as above, how the text sounded. By revising in this way, he/she further separated the last two "you's" thereby reducing their repetitious sound on the mental ear. The same writer, who eliminated repetition earlier by moving "because," may have a nice ear for the repetitious nature of terms and make many such changes in redrafting--upon checking further in the essay, it turned out that this writer did. Therefore, the revision was ultimately coded as a stylistic one in this case.

rough: (Topic #3): . . . while other people could own six home, two planes and eight children and say he is successful but still does not feel content, so this feeling of success if false.

final: . . . while others could own six houses, two planes and have eight children and still not feel content. He may say he is successful but this is only a false feeling.

This writer evidenced a confusion of point of view more characteristic of 2-score papers. The essay required five readings, in fact, to arrive at agreement (3,2,1,3,3), although it is unlikely that point of view was the only significant feature to affect the markers' holistic gradings. The first revision, **stylistic**, merely deletes the noun, "people," and pluralizes the modifier to change it to noun form. The next revision, "home" to "houses," introduces some question if "home" is considered to be a connotative option for "house." In this study, the two terms were adjudged denotatively different and, consequently, the revision is **lexical**. (The mechanical correction to pluralize the noun was not recorded.) The introduction of a new verb, "have," into the sentence probably corrects in the mind of the writer an erroneous contention that one can "own" children. Hence, this is a **mechanical** revision.

At this point, the writer has switched in the rough draft from third person plural point of view to third singular. In the final draft, this change is corrected by deleting--actually, relegating to the next sentence--the second clause and the auxiliary verb "does" thereby correcting the subject/verb agreement initially in error. The clause transfer is coded **syntactic**; the subject/verb agreement, **mechanical**.

Introduction of the second sentence is a **rhetorical** revision which helps emphasize the statement. Addition of the auxiliary "may" is **stylistic**, as is addition of the qualifying "only" in the second

principal clause. (All such terms--intensifiers, as "only," "very," "much," "really"--are coded stylistic.) The correction of "if" in the rough draft to "is" in the final draft is mechanical. And, finally, the paraphrasing of the last principal clause in transition from rough to final draft, including the deletion of "of success," is a stylistic revision.

In revising thirty words of rough draft, this student has introduced nine distinct revisions involving five of the six possible categories of revision.

A further example of 3-score revisions is offered with revision coding not explained, only noted.

rough: (Topic #1): The course of History can be changed by a persons momentary thought. If that person can remember that thought, he can carry it with him forever with him as a motivating force. Which of us can truly say that we have never dreamed of doing something great, that would engrave our name in history. To stop a person from attempting to pursue his dream is to stop progress. To reach the pinnacle of success isn't necessary. His dream can be a life long goal to work toward. Even if in his lifetime, that persons goal is never realized, it lays the groundwork for someone else's laterwork.

final: The course of history (mechanical) can be changed by a person's (mechanical) momentary thought. If he (stylistic) can remember that thought it will be his motivating force (figurative).

(rhetorical) We all have dreams (stylistic) we would like to see fulfilled (figurative). Is there anyone who has never thought of doing something great and glamorous (figurative), something (stylistic) that would forever (syntactic) engrave our name in history.

(rhetorical) To stop a person from attempting to pursue his goal (lexical) is to stifle (stylistic) progress. Reaching (stylistic) the pinnacle of success isn't necessary. (rhetorical) Even if in his lifetime, that (syntactic) goal is never realized, he has layed the groundwork (stylistic) for another person (stylistic).

4-Score Revisions

Papers at this scoring level demonstrate further the tendency of abler students to be concerned with how to express a concept as opposed to what concept to express. Again, better students have more to say, 4-score papers averaging more than twice the number of words of 1-score papers, and they demonstrate an increased interest in how to say it appropriately. Lexical revision is noticeable in these papers, as is stylistic revision. Several changes, as opposed to only one or two at lower scores, may occur in a single component of text, and these may be more difficult to categorize. The quality of revision, consistent with the intellectual abilities of 4-score students, is also noticeably superior to that found in papers of lower scores. It should be recalled that only eighty-six papers, 6.27% of the sample, received a 4-score grading in a total of 1372 papers in the sample.

Lexical revision in 4-score papers frequently incorporates other categories of revision as well in the same component of text. If the revisions are inextricably bound, they are coded as one change, the "highest." If the revisions are identifiably separate, they are coded separately. Very rarely, a revision will not be coded in the "highest" category present because of some strong argument otherwise. This decision is usually based on what the writer appeared to be attempting to accomplish rather than on what was in fact achieved.

rough: (Topic #1): We are free to pursue our interests and goals. . . .

final: We are free to attain our desires. . . .

The replacement of "pursue" with "attain" is a straightforward revision changing the denotative meaning, a lexical revision. However, the replacement of "interests and goals" with "desires" not only changes the denotative meaning but also reduces the level of specificity somewhat (figurative revision) because it replaces a compound object with a single word. There is, moreover, another factor resulting from the first revision of the infinitive; the expression, "attain our interests," would have rung untrue since "interests" are not something one normally "attains." So, the second revision was dictated stylistically to some extent by the first, forcing the writer, subconsciously if you will, into a revision having figurative characteristics. Stylistic considerations and resultant figurative overtones aside, the surface revision remains basically lexical.

This same student revised the phrase, ". . . free to live as cultural French," to ". . . free to live as a cultured and independent nation." Again, the revision is first of all lexical, replacing "French" by "nation"; however, the writer consciously adds text to increase specificity--the expression "cultural French" has a somewhat redundant ring to it--thereby revising figuratively as well. One might also argue another case for lexical revision, claiming "cultural" and "cultured" are denotatively different. However, suspecting the writer did not make the distinction in this case, the researcher did not code it in this way.

Another revision from the same paper has the writer changing ". . . to achieve freedom, and establish a nation." in the rough draft to ". . . to fulfill their cause." in the final draft. The compound

infinitive in the rough draft appears to have been revised to a single term which might be coded lexical. However, the total meaning of the rough draft version has been reduced in fact to the expression, "their cause," which suggests that the infinitive, "to fulfill," is added text, or figurative revision. Moreover, "their cause" is a considerable decrease in specificity and concreteness over the rough draft version, another argument for coding the entire passage as a figurative revision.

rough: (Topic #1): If he wants to he can climb on a molecule, travel in time or crush the Empire state building with a single blow.

final: If he desires he can climb through a molecule, travel in time, or crush a city with his hand.

The revision of "wants to" to "desires" is a stylistic increase of level, a connotative revision. The revision of the preposition, "on," to "through" changes the denotative meaning, a lexical revision. The additional comma was coded stylistic as, in this instance, the revision is not essentially a correction but an optional practice. Change of "the Empire state building" to "a city" is a lexical revision.

While some argument might be offered for coding the final revision, "a single blow," to "his hand," as lexical as well, it was coded figurative. Although probably a poor revision and, consequently, incorporating aspects of style as well, the concept in both cases is that of using the hand. The rough draft version is more specific (hence, figurative); however the writer may have felt it to be a cliche (hence, stylistic), reminiscent perhaps of Grimms' The

Gallant Tailor. At any rate, the effect, barring discussion of motives with the writer, is figurative.

> rough: (Topic #3): Everyone secretly wants to fulfill a successful life and be happy, but in modern industrial society, the key to these things is often misrepresented.
>
> final: Everyone wants to fulfill a successful and happy life but in modern, industrial society, the key to these concepts is often vastly misrepresented.

The deletion of "secretly" and inclusion of "happy" as modifier of "life" are syntactic revisions, the latter deleting the second infinitive "(to) be" in the process. (Deletion of text does not, in this case, reduce the concept--at least, not appreciably--hence, figurative revision is not considered.) The comma revision is stylistic in the first instance, its deletion being optional. In the second, its inclusion changes the meaning to some extent by affecting the syntactic relationship of the adjectives. It might be argued that use of the term, "concepts," for "things" adds specificity; however, the two words both stand for the same previously stated ideas connotatively, the latter at an increased level perhaps; hence, this revision is adjudged to be stylistic. Finally, inclusion of "vastly" is by definition a figurative revision, increasing modification of previously modified text.

This same writer went on to demonstrate the 4-score characteristic of an inordinate amount of revision to a limited amount of text. In rough draft, he/she wrote ". . . the day to day reality of society, where. . . ." In final draft, this was revised to ". . . the harshness of reality in a society where. . . ." The meaning of the modifier accompanying "reality" is changed completely,

a lexical revision. Syntax is affected as well in revising "reality" to phrase structure, and again in revising the succeeding clause from non-restrictive to restrictive by deletion of the comma. This latter revision was mandated by the figurative addition of the indefinite article which specified the "society," or vice versa. The addition of this article was, itself, forced upon the writer, quite subconsciously no doubt, by the stylistic change of preposition from "of" to "in." If coded in this way, a total of five revisions in four categories on eight words of rough draft may be counted. (On the other hand, a case might be made for combining revisions by arguing that preposition and article changes resulted from a decision to restrict "society" with the ensuing clause. Hence, these revisions should be coded as part of a larger figurative revision to increase specificity.)

> rough: (Topic #6): This falsehood is especially prevalent in the minds of our youth, who have been conditioned be the media to become consumers in order to be happy.
>
> final: This falsehood is prevalent in our youth, who have been conditioned since birth to become good consumers.

From the total sample of 1372, this 4-score writer was one of only fifty-nine who opted for Topic #6. This essay is typical in that the bulk of revision is in the stylistic category (thirty-four revisions). However, it demonstrates more figurative and rhetorical revisions--eighteen and eleven, respectively--than an average paper at this level.[8] One revision technique, frequently seen in 4-score papers, is the practice of replacing a phrase or clause with another of entirely different meaning, somewhat akin to a lexical revision

except at the level of the phrase or clause rather than the word. These revisions are seen as, first of all, reducing specificity and concreteness by the decrease in original text and, secondly, increasing specificity and concreteness by the addition of final draft text. They have been coded as two figurative revisions.

The first revision in this passage is syntactic, deleting modification ("especially") which results in unmodified text. The second revision is figurative, reducing specificity by removing the phrase "in the minds." The introduction of a new phrase, "since birth," adds specificity, therefore it is also figurative, while at the same time, deletion of "by the media" again reduces specificity, a third figurative revision. Inclusion of the adjective "good" is a syntactic revision, and deletion of the final phrase is a figurative revision.

This writer also wrote in the rough draft, "In these societies it is the youth, who want something better when they grow older. . . ." The revision in the final draft reads, "In these societies it is the youth, who want something better for themselves. . . ." Again, deletion of the clause, "when they grow older," is figurative and inclusion of the new phrase is also coded figurative. Had the meaning not changed as it did, of course, the introduction of a phrase for a clause could have been coded syntactic. And, by stretching the point considerably, a case can be made for similarity in meaning of the two syntactic units; however, it is a very weak case for coding the revision as stylistic.

Towards the end of this paper, the writer wrote in rough draft, "In conclusion I'd like to make one more observation." In the final

draft, he/she revised to "From this inference, one more conclusion can be drawn." If the English teacher advocated during the school year **showing** rather than **telling** the reader, this writer may have been recalling the lesson and opting here for a **stylistic** revision by altering the point of view from first to third person and, consequently, the voice from active to passive. However, meaning itself has again been altered considerably. Introduction of the phrase, "From this inference," increases text to expand upon the concept, a **figurative** revision. In this case, the meaning of the rough draft phrase, "In conclusion," is retained and the usual second figurative coding does not occur. Should the revision which replaces "observation" with "conclusion" be coded **lexical**? In this instance, it was. And, should the revision of the verb, "to make," to "drawn" be coded lexical as well? Or syntactic? In this instance, it wasn't--the argument being that one "makes an observation" but "draws a conclusion"--hence, the lexical revision of the noun mandated the revision of the verb. It is the same revision, in other words. Ultimately, one might have argued that even the initial lexical revision should not be coded separately as it was part of the initial style change as well. In this study it was coded separately, however.

As with previous levels, a final example of 4-score revision is offered.

rough: (Topic #3): On the other hand consider the man with little or no money. He has no car with which to court his women. If married he can not treat her to the luxuries of life. They live in poverty and squallor. He must constantly be looking for money with which to by food. Hawaii will never be visited. They will not have a house, a swimming pool or a moto home. The only thing he will have is his wife and she will have her husband and according to Statistics Canada they will have each other for

the rest of their lives. How terrible, what a fate to be married to the same person for the rest of your life.

final: On the other hand consider the man who has (syntactic) little or no money. He has no car (stylistic) to court his woman (lexical). If married he can not treat her to the luxuries of life. They live in poverty and squallor. He is (stylistic) constantly on the look (syntactic) for money with which to buy (mechanical) food and clothing (figurative). Shelter is a unatainable luxury (rhetorical). Hawaii will never be visited. They will never (stylistic) have (stylistic) a swimming pool or a moto home. The only thing that (stylistic) they will have is each other (stylistic) and Statistics Canada reports that (stylistic) they will have each other for the rest of their lives. (figurative) What a fate to be married to the same person for the rest of your days (stylistic) !! (rhetorical).

SUMMARY

In Chapter III, three questions were asked about the quality, as opposed to the quantity, of prewriting activities:

1. Is there a qualitative difference in the information load of the topics offered?
2. Is there a qualitative difference in the outlining and rough drafting process utilized by students?
3. Is there a qualitative difference in the revisions for each category relative to score?

Chapter V presents answers to these questions.

It would appear that topics cannot be selected, despite the care and rigor exercised in their selection, so that they are of equal difficulty or quality. The structuring of the topic statements themselves, and the differences in that structuring, appear to

influence the development of an essay. It also appears that, where several topics are made available on an essay examination, the students who opt for the least popular topics tend to make the highest grades or scores. Markers get bored, probably, when marking the same topic over and over again.

Students outline essays and write rough drafts in many ways. Few outline as formally as is taught in school. Some intermix outlining and rough drafting. A common practice in both outlining and rough drafting is to discontinue the prewriting activity as soon as ideas and structure become obvious and time is better spent on the final draft. As well, outline form may be used to cope with ideas which are coming too fast in the midst of the development of a rough draft. Conversely, outlining, or point form listing, may restimulate the flow of ideas if they cease or slow during rough drafting. Finally, a few students appear to think about the essay topic by using an outline or rough draft, but not to structure their final essay based on these devices. Essay organization, for these students, appears to be separate from conceptualization of the topic and reserved for writing of the final draft.

Although the amount of revision carried out by students on their rough drafts is similar despite the quality of the final essay produced (or the ability of the students), the quality of revision does appear to vary with student ability. Students undertake a surprising amount of revision on essay examinations. Moreover, all students use all six types of revision. Weaker students, apparently having much less to say on a chosen topic, tend to revise so as to expand their text by repetition. Consequently, they tend to produce

more rhetorical and stylistic revisions of this nature than do students of greater ability. Also, weaker students tend to have more problems with what to say as opposed to how to say it, and, as a result, their revisions frequently alter meaning completely. These revisions are characterized by confusing structural changes.

Abler students tend to have more to say about a topic and appear to concern themselves more with how to say it. Revisions which result in meaning change are less apparent. Concern for the right word becomes noticeable, resulting in an increasing number of lexical revisions. More revision of a single component of text is also apparent at the 3- and 4-score levels. This concern for how a concept might appear in print results in many stylistic revisions. However, these stylistic revisions fulfill a different purpose than those used by weaker students who revise for mere repetition to add quantity of text.

Some students revise to change the point of view. Concern for this kind of revision is not overly apparent in 1-score papers. But, at the 2-score level, an increasing awareness of this stylistic consideration appears to be occurring. Control of person appears to offer difficulty for these students. By the 3-score level, students tend to use third person at the outset in their rough drafts, resulting in fewer revisions of this nature in the final draft. Finally, as would be expected, revisions which tend to weaken rather than improve a passage appear to taper off as the quality of papers increases.

Reference Notes

1. For a list of topics, see Chapter I, Table III, p. 8.

2. See Chapter IV, Table VI, p. 51, for frequencies of topic selection.

3. Calculations for plotting slope of a line on a frequency polygon are found in Erickson and Nosanchuck (1977, p. 193ff.).

4. See Chapter IV, Table VIII, p. 53.

5. See Bridwell's (1976) findings on revision during draft stages.

6. Bridwell (p. 136) cited approximately 58 changes between drafts per thousand words of non-examination essay writing of a "transactional" nature. However, in her study, revisions "in-process" in first and second drafts were also tallied, and accounted for more changes in each case than the "between" draft revisions.

7. See Chapter I, Categories for Analysis of Revisions, p. 12, and Chapter III, Questions for Categorizing Revision Changes, p. 43. Dr. J. Marino is credited with suggesting that the revision category descriptors (pp. 14-16) should be converted to a series of questions (pp. 43-45) to facilitate the revision coding, that the categories are hierarchical in nature and that a revision involving more than one category should be coded only once in the highest category thereby giving the benefit of the doubt to the student.

8. See Appendix B for data on average papers: word count, range, frequency of revision per 1000 words.

CHAPTER VI

SUMMARY, CONCLUSIONS AND IMPLICATIONS

Summary

This study examined the relationship between the prewriting activities of topic selection, preparation of an outline and rough draft, and revision and the scores obtained by 1372 grade twelve students on the 1978 Province of Alberta English Written Composition Achievement Test. The sample was obtained from a population of 12,695 essays written in June, 1978, by all grade twelve students in the province who were enrolled that year in English 30 (matriculation route) or English 33 (general program route). The papers were marked holistically on a 4-point scale by marking teams composed of teachers of grade twelve English.

Despite the positive arguments for allowing a writer to opt for a topic which he/she knows something about, on an examination of writing ability it seemed crucial that all topics offered be of equal difficulty. It was the researcher's opinion that such equitability could not be achieved in a list of topics. Hence, the question was asked: does the selection of an essay topic from a number of topics affect the final score and, if so, how?

Preparing an outline, writing a rough draft, and revising the rough draft are frequently advocated in composition texts as sequential steps in the production of written composition leading to the successful development of an essay. Emig (1964), based on the writing of a limited number of honours students, had suggested that outlining, in itself, was not productive. However, she did not

pursue the question with students of varying abilities or with a large sample, nor did she consider the effects on the resultant essays of the production of a rough draft only, or a rough draft based on an outline. Consequently, this study asked the question: do student compositions which use an outline and/or rough draft rank higher by teacher evaluation than those which do not?

Odell (Odell & Cooper, 1977) pointed out that a number of questions relative to the writing process require answers in order that effective composition instruction may be planned: How can we determine precisely what a writer is doing and not doing so that we can plan efficient, focused instruction? How do we identify the intellectual processes implicit in students' writing? He observed that teachers must understand these processes if they are to assist students in the improvement of them, and that "we can identify linguistic cues--special features of the surface structure of written or spoken language--that will help us determine what intellectual processes a writer is using" (p. 108). To begin to answer some of Odell's concern, this study examined the types of revision processes students undertake in moving from rough to final drafts of their essays and, further, the relationship between the amount of revision of any particular type and the quality of the final essay. The question was asked: what revision occurs between a rough and final draft on essay tests, and does this revision differ substantively with respect to high and low scored essays? Also, the question was asked: does the selection of topic affect the type of revision made between a rough draft and a final draft on essay tests, and, if so, how?

The entire sample of 1372 papers was analyzed to determine the number of students opting for each of the six topics available, the number using an outline, and the number preparing a rough draft. These frequencies were compared statistically to the scores obtained on the essays using chi-square analysis to determine significant relationships, if any. A subsample of essays consisting of all 4-score papers (thirty-six papers) in the sample determined by "agreement" and a corresponding thirty-six papers from each of the other three scores, one hundred forty-four papers in all, were selected for analysis of the revision process.

A number of papers in the subsample (approximately three at each scoring level) were analyzed initially to establish the types or categories of revision undertaken by the writers. All papers in the subsample were then analyzed to determine the frequency of use at each scoring level of each type of revision. For comparison purposes, these frequencies were expressed in revisions per thousand words. An independent coder analyzed one dozen papers, three at each scoring level, to establish replicability data for this process. Overall agreement between coders on identification of revisions was established at 93.3%. The mean product-moment correlation coefficient calculated over all revision categories was .75, significant at $p < .01$ level of confidence.

Where significant correlations were found, that is between topic and score, and between outline and rough draft and score, as well as to illustrate the types of revisions undertaken at all scoring levels, the sample was further examined qualitatively. Various structural characteristics of the topics as well as anomalies in the marking

process were identified in explanation of the relative popularity of the topics and their correlation with the marks awarded. Idiosyncratic practices of students in developing outlines and rough drafts were noted as well. Finally, examples of revision at all scoring levels and for all topics were examined to identify specifically what the writers were doing in making revisions to text and exactly how they appeared to be doing it, and to ascertain if any qualitative differences existed among scoring levels for the revisions being made.

Conclusions

The Topic

Six topics were offered on the 1978 provincial achievement test:

1. The most important freedom is the freedom to pursue one's dreams.
2. Modern society treats young people and old people in the same ways.
3. Money and material goods are not necessarily the measures of success and happiness.
4. Nature in Alberta expresses itself in beautiful extremes.
5. Young people should have a greater say in government for it is their future that is being shaped.
6. It is a myth that young people are rebellious. They are, in fact, of any group the most docile and the most resistant to change.

The null hypothesis stated that where a choice of topics is offered, the topic selected for an essay does not bear a significant relationship to the score obtained. Chi-square analysis of the frequency of topic selection relative to the scores obtained revealed that the topics were not of equal difficulty, that the score obtained

was related to the topic selected. In particular, Topics #3 and #4 received proportionally fewer 4-scores and Topic #6 proportionally more 3- and 4-scores than the other topics. The proportion of high scores that a particular topic received when a number of topics was offered for selection was inversely proportional to the frequency of selection of that topic. This difference may be due to marker boredom occurring when a large number of papers on the same topic must be marked and/or to marker bias against one or more of the topics. This inverse relationship may also be due to more capable students opting for one or two particular topics while less capable students opt for other topics.

One of the reasons some students opt for one topic over another may involve the differing syntactic structures inherent in the topic statements offered. Shorter topic statements may appeal in their brevity, but offer little insight into the essay's development and structure. This factor seems to have been the case with Topics #1, #3 and #4 which are each simple declarative sentences. It should be noted also that 73% of the students opted for the first three topics listed. Over 60% of the students opted for Topics #1 and #3. Topic order in combination with syntactic structure may be a significant factor in determining student choice of topic. Longer topic statements, particularly multiple-sentence statements and compound or complex structures, provide more direction. Although they may appeal less initially because they appear to be more complicated and, hence, more difficult, they in fact give greater suggestion to the writer as to the essay's possible structure. This appears to have been the case with Topics #2, #5, and especially with Topic #6.

In conclusion, at least two factors tend to affect the relationship between topic and score when a number of topics is available: marker boredom and/or bias directed towards one or more topics, and different syntactic structures inherent in the topics, possibly in combination with the ordering of the topics. Weaker students may be more often attracted to the structurally simpler, less complicated and, hence, less inhibiting topic statements, while stronger students are attracted to the structurally more complex statements, thereby gaining greater insight into the structure of their essay. This advantage compounds even further the inequities which result when a choice of topic statements is offered to students.

The Outline and Rough Draft

Of the sample of 1372 papers, seventy-nine writers (5.8%) used an outline only. Nine hundred and eighty-seven writers (72%) wrote a rough draft only. Two hundred forty writers (17.5%) used both and sixty-six (4.8%) used neither. The null hypothesis stated that students who employ an outline and/or a rough draft do not score significantly higher on their essays than those who do not use an outline and/or a rough draft. Chi-square analysis of the frequency of use of outline and/or rough draft relative to the scores received revealed that the score obtained was related to the use of an outline and/or a rough draft. Over forty percent of the writers who used both an outline and a rough draft scored 3 or 4. Conversely, over eighty percent of those writers who used neither scored 1 or 2. As was pointed out by Emig (1964), outlining used alone does not correlate significantly with the score obtained. Rough drafting alone relative

to score showed an unimpressive chi-square of 6.65 with 3df (at a significance level of only $p < .10$); consequently, there may or may not be a relationship between rough drafting used alone and score. Further investigation of this variable appears to be warranted.

Student writers do not appear to use a common outline format, nor do many (approximately five percent) use the formal format often taught in textbooks. Some vary their format as they progress; others do not complete the outline before beginning a rough or final draft. A few outlines become progressively more elaborate until they shade into the draft writing. Others begin in the middle of the draft writing as if to stimulate ideas or contain ideas coming too rapidly. Frequently, as with the outline, writers do not complete the rough draft before beginning the final draft. With both outlining and rough drafting, student writers appear to leave off development as soon as the ideas and structure of their essay become clear enough to be carried forward mentally and time is better devoted to development of the final draft. This phenomenon may not be so noticeable for writing which does not have a time restriction.

A very few students do not use outlining or rough drafting to organize their ideas and structure their essays. These writers produce a final draft which is on the same topic as their outline and/or rough draft but in which their ideas are sequentially different and sometimes contextually different as well. These few writers appear to do their thinking on the topic through the vehicle of the outline and/or rough draft, but they reserve the organization and structuring of that thinking for the final draft. Of course, coding revisions of the rough draft in these few instances was almost

impossible, there being predominantly stylistic or rhetorical alterations but also large additions and deletions of text which were figurative.

The Revision Process

The amount of revision undertaken by grade twelve students in a composition examination is notable not only in its amount but also in the variety of types of revision made. Notable, as well, is the fact that weaker students revise as much as do abler students, and across the same revision categories. For every thousand words of rough draft text, students average approximately seventy revisions in writing their final drafts. These revisions do not encompass just spelling and punctuation corrections and neater handwriting, as might be expected; they incorporate six types of revision: mechanical, lexical, syntactic, stylistic, figurative, and rhetorical. All revising undertaken by the writers could be placed in one of these six categories.

The null hypothesis stated that the amount of revision from rough draft to finished product in each revision category is not significantly related to the quality of the finished product. A further hypothesis with respect to revision stated that the type and amount of revision between rough draft and finished composition is not significantly related to the topic chosen. Chi-square analysis of the frequency of revision by category relative to score and topic revealed that in neither instance was revision significantly related. The null hypotheses were retained.

Student writers revise most frequently in the stylistic category, this preponderance possibly being an artifact of the category design. Of the seventy revisions per thousand words of rough draft, approximately twenty-one revisions (thirty percent) are stylistic. These are followed in frequency by mechanical and figurative categories at fifteen and fourteen revisions per thousand words, respectively; and by syntactic, rhetorical and lexical categories with eight, seven and five revisions, respectively. The suggestion that abler students might utilize the "higher" categories of stylistic, figurative and rhetorical revision was not borne out, nor was there any evidence that these categories, which appear to require more thought in their application, were any less used by weaker students. However, there may be a qualitative difference in the use of some categories.

The stylistic and, to a lesser extent, the rhetorical revisions undertaken by weaker students (as measured by their performance on the essays) tend to involve the introduction of repetition for effect; that is, these writers tend to revise in order to expand on their text by repeating in a different context what has already been said. These revisions are frequently intermixed with syntactic revisions made in the struggle to say something. Conversely, the stylistic revisions of abler students, although the same in number, tend to be concerned with how a concept is expressed as opposed to restating it. Abler students appear to make fewer rhetorical revisions than do weaker students, although not significantly so, and these too may be for other than the mere addition of sentences and more for the subtler rhetorical purposes of manipulating the reader. Abler students make fewer

syntactic revisions, although again not significantly so, and these revisions are not involved to the same extent with meaning change but apparently more with modification considerations. Concern for the correct word appears to increase with writer ability as does to some extent awareness of point of view. In conclusion, it would appear that as the general capability of writers increases, the struggle with what to say is replaced by the concern for how to say it. This manifests itself in the quality, if not the quantity, of the revisions made to the initial draft of an essay.

Bridwell's Study et al: Some Comparisons

Bridwell's (1979) research examines the revisions of one hundred twelfth-grade students on an informative/explanatory, "transactional" essay at three stages: in-process first draft, between-draft, in-process final draft. She established seven categories of revision (surface, lexical, phrase, clause, sentence, multi-sentence and text) after examining four existing schemes (Stallard, 1974; National Assessment, 1977; Liner, 1978; Smith, 1978, quoted in Bridwell, p. 36ff.) and rejecting each as being not exhaustive and/or mutually exclusive. Each scheme, however, including Bridwell's, is based on revision of an increasing quantity of syntactic structure, as opposed to analyzing the quality, or the intent, of the revision. For example, Bridwell's surface level is concerned primarily with mechanical correction, but includes contraction and abbreviation revision, which may occur for reasons other than correctness. Her lexical category considered single word shifts, substitutions, additions/deletions which, again, could occur for a number of reasons.

Similarly, her other categories count additions/deletions, substitutions, expansions/reductions, shifts, and so on of various syntactic structures without accounting for the purpose, or apparent purpose, behind these revisions. It is the apparent reason for the revisions that is the focus of the present study; consequently, the six categories of mechanical, lexical, syntactic, stylistic, figurative and rhetorical which have been established are defined on the basis of purpose (cf. Chapter I, Categories for Analysis of Change, p. 12).

Bridwell (pp. 135-139) found, amongst other things, that the mean number of revisions for each subject was sixty-one, or 33.8 per 100 words of text, a considerably greater amount of revision, as would be expected counted at three stages, than was found by this study (70 revisions per 1000 words) counted at only one stage of revision. Emig (Stallard, 1974, p. 210) reports approximately twelve revisions per paper for good writers and four for poor writers. Bridwell found surface and word level revisions to be the most frequent although, as suggested above, these categories are not comparable, by definition, to the mechanical and lexical categories established for this study on the basis of revision purpose. Although students made significantly more changes "in-process" than they did "between-draft" in Bridwell's study, they made approximately fifty-eight changes per thousand words in Stage B. These revisions may compare to those found in this study (70 revisions/1000 words) if changes made to Bridwell's first drafts on the second day (Stage B) are equated to differences between rough and final drafts in the present study, although they probably should not be. Bridwell does report, however, that changes at this stage

were concerned more with quality than those "in-draft" changes at Stages A and C which dealt more with search for meaning (p. 143).

A significant finding reported in Bridwell's study is that students in her sample "made the majority of their changes during the process of writing the two drafts, rather than on the first drafts after they had finished writing them" (p. 141). This information was not available in the present study, but it is likely applicable. Much revision likely occurred in-process, in direct conflict, as Bridwell points out, with the traditional admonition of teachers to "write in haste, revise at leisure." The amount of in-process revision in an examination situation may not be as great as was found by Bridwell, however. She observes:

> In actual practice, students either chose to or had to make changes as they wrote. Those who chose to revise typically rescanned as they composed to find out if what they had written meshed with their intended meaning or form. Those who had to revise often did so for the same reason, but they were forced to because of limited spelling, lexical, syntactic, or conceptual ability. They often struggled initially to find form and meaning, as their repeated strikeovers and substitutions indicated. (p. 141)

Had Bridwell investigated the quality of these revisions further, it could have appeared that the less able students in her sample were revising, as the findings in the present study suggest, not for qualitative purposes but for purposes of saying something, for what to say, and for the addition of quantity.

Most significantly, Bridwell, corroborated to some extent by Stallard (1974), found that the least extensively revised papers tended to receive lower quality ratings and these writers tended to focus on only one level, usually surface or word. In fact, that is exactly what the present study expected to report but does not. This

study, on the other hand, found that lower quality examination papers were not revised significantly less nor did the writers concentrate on any one category of revision significantly more than did writers of papers at other levels of quality. Bridwell concludes that:

> . . . there are developmental differences in the ability to revise. More competent writers have internalized many writing conventions and can therefore produce a first draft requiring very little revision. Other successful writers must revise their drafts extensively in order to evolve a successful final draft. Less competent writers fall into two groups, as well. Some poor writers make very few changes at all, indicating that they do not perceive the need to revise, or they do not have the required skills to make alterations, or they do not have sufficient motivation to change their writing once it is produced. Other poor writers make extensive changes, particularly during production, but these changes are ineffectual, reflecting a limited range of options or overemphasis on one writing problem such as spelling. (p. 142)

What the present research does suggest, contrary to Bridwell's, is that there are developmental differences in student ability to revise qualitatively. Given the motivation of the examination setting and the perception that revision is necessary from the examination booklet's space provision for "rough draft" and "finished work," poor writers can and do revise as much as competent writers do, and in the same categories. They do not, however, appear to effect the same quality of revision.

Implications

For Examination of Written Composition

Successful writers write about what they know, be it firsthand knowledge or researched information. In testing students' writing ability, it is only realistic to have them write on topics about which they have some knowledge. Writing cannot occur in a vacuum. Offering

students a selection of writing topics from which to choose increases the possibility that there will be at least one topic about which each student knows something. However, as this study has shown, offering a choice of topics also introduces inequality in the difficulty of the topics offered and the reaction of the markers. Mellon states in connection with NAEP exercises,

> Another problem pertains to the structure and wording of topics . . ., to the difficulty of formulating such topics in clear rhetorical terms that specify purpose, mode of discourse, voice, and audience in such a way that the compositions of different writers may be compared with one another and judged accordingly. (p. 35)

The solution to the problem lies either in making all topics of equal difficulty so that markers will react similarly, or in offering just one topic. Even one topic, marked at length, may bore markers to the point that papers marked first may receive more favourable consideration.

The syntactic structure of topics can be controlled in order that all topics offered exhibit the same structure. If words, phrases or clauses are compounded in one topic statement, they must be in all. If statements involve simple sentence structure, then none may vary. The same number of sentences must be offered for every topic. Students may still opt for one topic more than for others, however, and introduce marker bias and boredom. The order of topic statements might influence their selection by some students. Even the connotation of some words in some topics might give some writers an unfair advantage over others. Without further investigation of this subject, there is no assurance that the same level of syntactic complexity of topics alone will result in the same level of their difficulty.

Two additional factors still prevail in equalizing opportunity for successful composition on essay examinations. These are purpose and audience. The student who can develop a purpose and imagine an audience will likely experience more success than will the student who cannot. Nevertheless, as with what a writer himself brings to a scenario or picture, being able to develop a purpose for writing and imagine the audience would appear to be part of the writing process, and, therefore, is part of what is being examined. These factors can, however, be incorporated into a scenario or the writing directions accompanying a picture if so desired. Moffet suggests in Teaching The Universe of Discourse (p.33) that as a writer's ability grows his audience moves from "internal monologue" to a "distant, unknown audience." High school examinations test, at the extreme level of ability in this regard, success in writing for the "distant, unknown audience," a task which may be too demanding of high school students. Diederich has suggested in Measuring Growth in English (p.20) that it may be impossible to assess writing ability, per se, anyway, or at least to quantify it. Odell (Cooper, 1981) recommends giving information about audience, purpose and form to the students taking the test. Additional research into the effects of audience awareness on quality of writing as well as on writing ability generally is certainly needed.

Finally, because of the significant correlation between outlining and rough drafting and score, this study suggests that students should be encouraged both to outline and to rough draft their examination essays. While the claim of causation cannot justifiably be made, evidence suggests that thinking about the subject of the essay is

facilitated by writing ideas down, first of all in some point-form fashion and, secondly, in some development and elaboration of these points. It would not appear to be necessary to adhere to any particular format for outlining or even to outlining prior to, rather than during, the rough drafting. The procedure with which the writer feels most comfortable is probably the most productive.

For Composition Instruction

> In composition courses we do not really teach our captive audiences to write better--we merely expect them to. And we do not teach them how to write better because we do not know how to teach them to write better. And so we merely go through the motions. Our courses with their tear-out workbooks and four pound anthologies are elaborate evasions of the real problem. (Christensen, 1976, p. 3)

Bridwell (1979) observes that

> Until the characteristics of revision in the composing process of both competent and developing writers are more completely understood, the pattern of writing instruction which allows students to submit 'one-shot' or minimally revised pieces of writing for evaluation will probably continue to be most typical. (p. 4)

Graves (1983) observes of young children that "without help, most children see little sense in revision. The dictum, 'Revise your writing,' leads to a few more correctly spelled words, some extra commas, or the erasure of black smudges in the margin" (p. 151). High school students, it would appear, unlike elementary school children, do demonstrate that they see sense in revision, and the dictum to revise does lead to the six categories of revision and a surprising quantity of it that is identified by this study. However, the quality of it is another matter. Perhaps enough help has been forthcoming over the twelve years of their schooling to promote student revising

but teachers, not knowing "what children see, and the process and order of their seeing" (Graves, 1983, p. 151), have been unable to teach for quality revision.

As with examination of written composition ability, instruction might best be approached not by offering a selection of topics but by offering one topic, possibly in the form of a picture or scenario, maybe on occasion a musical selection, and only sometimes a sentence statement. Instruction should involve students in how to approach a topic, rather than in a request that they write about it, at least initially. They should participate first in teacher-directed outlining, or identifying points of class knowledge about the topic, whom the writing's for and why. If they cannot, it is the wrong topic. Secondly, they should compose the rough draft, again as a class under teacher direction using the blackboard perhaps, or chartpaper, and, ultimately, revise along with the teacher, both as they compose and after.

In this manner, all students would be shown the process in practice and they could then be directed to practice it on their own with a given topic or picture, readying them for ultimate essay testing. They might then see what fewer than a fifth of students now see, that outlining is not a formal procedure, that it can be introduced into the middle of a rough draft, that it is for thinking about a topic and need not, any more so than a rough draft, always be completed. They might also be shown that revision polishes an essay, adds ideas, rephrases, corrects, modifies, reorganizes, pares verbosity and redundancy, but does not usually restate the same thing in additional ways or change meanings entirely for no apparent

purpose. Finally, they might come to see that one cannot write about that of which one knows nothing.

Nor can their teachers just assign a topic and expect quality writing to evolve as if by some magical process. It will not. As all graduate students know, the most difficult thesis chapter to write is chapter two, the review of the literature. Why? Because in it they are not writing about what they know, have researched and discovered and understood; they are trying to amalgamate what others know and to make that synthesis reasonable and well-written. It is an excruciatingly difficult type of writing to do well. The most common writing exercise given high school students is the essay based on library research of what others, probably scholars, have written about a topic. Students are asked to perform the most difficult writing task of all--and this almost always without adequate instruction--the amalgamation of researched information. The requirement to write a short story or article about something they have experienced or are interested in, even to write a poem about an emotion or a familiar scene, is a much better, more realistic, writing exercise. "The student knows little of the world except what he has experienced. He must begin by writing about his world. . ." (Murray, 1968, p. 17). "The student needs to find some personal connection with the topic in order to tap his tacit knowledge of the language" (Britton, 1977, p. 37).

> One problem with the NAEP essay exercises, which is also a problem in classroom teaching, is that the assessors seem to have underestimated the arduousness of writing as an activity and consequently overestimated the level of investment that unrewarded and unmotivated students would bring to the task. (Mellon, p.34)

For Research

> Theoretical research on the composing process is embryonic in comparison with the senectitude of instructional studies, and we can hope that with solid theoretical research, we will develop alternative models of the composing process that will allow us to generate important researchable questions about the operations and sub-processes of the composing process. (Sommers, 1979, p. 49)

Implications of this study for future research may be drawn from all three areas of the study. Further investigation is needed of what constitutes a fair and equitable topic for composition examination purposes. It appears that in order to examine writing ability of students, examinations which offer more than one topic are unjust. Examinations which offer only one topic must also be controlled for marker boredom and bias. Possibly the best way to achieve this is to offer not one topic statement but a scenario consisting of a paragraph or two to which all examinees must respond. Better still, a picture--dare one suggest a musical selection--to which the writers must respond offers an innumerable set of topics but each topic is that which the writer brings to the picture, a measure, in fact, of a part of the writer's composition ability itself, the identification of the topic, and part of what the examination should be attempting to assess.

Are all students given an equal opportunity for response when a scenario is presented? What of a picture? A three dimensional object? Or music? Should purpose and audience be stated in accompanying directions on an essay examination, or is the ability to invent these part of what is being examined? When purpose and audience are stated, is there a difference in product, and, if so, what kind? What motivates students to select one topic over another?

Is topic order alone significant, or in connection with syntactic structure? Do different students hold different purposes for writing on the same topic? Do these result in different modes? In different quality? The entire concept of rhetorical context for writing requires study. Can topic statements be developed which are syntactically equal in complexity? If so, does the same level of syntactic complexity among topics result in the same level of their difficulty for student writers?

In this study, rough drafting used alone was shown to correlate only marginally with score. Is this correlation due to chance, or not? Do students, in fact, write as well using just a rough draft, or is the outline required in conjunction with the rough draft, as is shown by this study, before correlation with higher scores is obtained? Could a controlled study be devised to prove causation? Further research may be necessary to ensure that Type II error has not been introduced in connection with the question of rough drafting used alone.

What effect does motivation have on whether or not prewriting activities will affect ultimate writing quality? Are students more motivated to write a composition examination than a research essay or a short story? Do the same correlations relative to prewriting and score found by this study pertain to non-examination writing?

Donald Murray (1978) has described revision as the "least researched, least examined, least understood, and usually least taught" (p. 85) of the writing processes. In this study, stylistic revision was shown to predominate over other categories of revision. Was this due to the category design? Are there other stylistic

characteristics against which writing quality might be assessed, e.g., density, metaphoric language (Winterowd, 1975, p. 300), direction of modification (Herrick, 1979), types of modification (Hunt, 1970)? Do current teaching practices result in the predominance of stylistic revision in examination writing, or is it a natural characteristic of language use? Would the same data be available from non-examination writing? At the post-high school level? Could an instructional technique be devised to systematically teach revision? What effect on composition quality would use of such a technique have? What effect on composition quality would emphasizing one of the other five categories of revision (besides stylistic) have? And, finally, what is the real qualitative difference, if any, among revision categories which students of different writing abilities use in writing? Would a holistic scale of six, as opposed to four, be more definitive in this regard?

In summary, research into the composing process, as Sommers suggests above, is still in its infancy. More questions are generated than are answered in a study such as this. However, research into the writing product, as well as study of the writing process, can reveal much about the process and will do so in a fashion which may be controlled to the extent necessary for valid, reliable research. Much remains to be investigated: Should a choice of topics be given on composition examinations? Will the same level of syntax among topics result in the same level of difficulty? Should one topic only be given, or should a scenario, a picture, or music be the stimulus for tests of writing ability? Should the audience be identified? The purpose? The form? Can an effective outlining and rough drafting

process be taught? Can the revision process be taught more effectively than it now is? This much is known:

1. Where a number of topics is offered for examining writing ability, the topic selected bears a significant relationship to the score obtained.
2. The type and amount of revision carried out on an essay is not related to the topic chosen.
3. Students who employ an outline and a rough draft together score significantly higher on their essays than those who do not.
4. The amount of revision which occurs between the rough and final draft of an essay in an examination setting is not related to the quality of the essay obtained, although the quality of the revision may be.

The fact that all students do much more revision of their writing in an examination setting than was initially suspected is surprising in itself. The need now is to determine how that revision might be directed toward the production of higher quality writing from all students.

BIBLIOGRAPHY

BOOKS

Birney, E. The cow jumped over the moon: The writing and reading of poetry. Toronto: Holt, Rinehart and Winston of Canada Ltd., 1972.

Braddock, R. et al. Research in written composition. Urbana, Illinois: National Council of Teachers of English, 1963.

Britton, J. et al. The development of writing abilities (11-18). London: Schools Council Publications, 1975.

Britton, J. Language and learning. Coral Gables, Florida: University of Miami Press, 1970.

Christensen, F. Notes toward a new rhetoric: Six essays for teachers. New York: Harper and Row, 1967.

Cooper, C. R. The nature and measurement of competency in English. Urbana, Illinois: National Council of Teachers of English, 1981.

Cooper, C. R. and Odell, L. Research on composing: Points of departure. Urbana, Illinois: National Council of Teachers of English, 1978.

Cowley, M. (Ed.). Writers at work: The Paris review interviews, 1st Series. New York: The Viking Press, 1958.

Diederick, P. Measuring growth in English. Urbana, Illinois: National Council of Teachers of English, 1974.

Elbow, P. Writing without teachers. New York: Oxford University Press, 1973.

Eley, E. G. An analysis of writing competence. Chicago: University of Chicago Press, 1953.

Emig, J. The composing process of twelfth graders. Urbana, Illinois: National Council of Teachers of English, 1971.

Erickson, B. H. and Nosanchuck, T. A. Understanding data. Toronto: McGraw-Hill Ryerson, 1977.

Ferguson, G. A. Statistical analysis in psychology and education. New York: McGraw-Hill Book Co., 1981.

Gibson, W. Persona. New York: Random House, 1969.

Graves, D. Writing: Teachers and children at work. New Hampshire: Heinnemann Educational Books, 1983.

Halliday, M. A. K. and Hasan, R. Cohesion in English. New York: Longman Group Ltd., 1975.

Harpin, W. The second 'R': Language development in the junior school. London: George Allen & Unwin Ltd., 1976.

Hirsch, E. O. Jr. The philosophy of composition. Chicago: University of Chicago Press, 1977.

Hunt, K. Grammatical structures written at three grade levels. Urbana, Illinois: National Council of Teachers of English, 1965.

-------- Syntactic maturity in school children and adults. Chicago: University of Chicago Press, 1970.

Kasden, L. and Haever, D. (Eds.). Basic writing: Essays for teachers, researchers and administrators. Urbana, Illinois: National Council of Teachers of English, 1980.

Kinneavy, J. A theory of discourse. Englewood Cliffs, New Jersey: Prentice-Hall, 1971.

Langer, S. K. Feeling and form. New York: Charles Scribner's Sons, 1953.

Mellon, J. C. National assessment and the teaching of English: Results of the first national assessment of educational progress in writing, reading and literature--Implications for teaching and measurement in English language arts. Urbana, Illinois: National Council of Teachers of English, 1975.

-------- Transformational sentence-combining: A method for enhancing the development of syntactic fluency in English composition. Urbana, Illinois: National Council of Teachers of English, 1969.

Moffet, J. Teaching the universe of discourse. Boston: Houghton Mifflin Co., 1968.

Murray, D. M. A writer teaches writing: A practical method of teaching composition. Boston: Houghton Mifflin Co., 1968.

Odell, L. and Cooper, C. R. Evaluating writing. Buffalo: State University of New York, 1977.

O'Hare, F. Sentence combining: Improving student writing without formal grammar instruction. Urbana, Illinois: National Council of Teachers of English, 1973.

Pirsig, R. M. Zen and the art of motorcycle maintenance. New York: Bantam Books Inc., 1974.

Plimpton, G. (Ed.). Writers at work: The Paris review interviews (5th series). New York: Penguin Books Ltd., 1981.

Popham, W. J. and Sirotnik, K. A. Educational statistics: Use and interpretation (2nd ed.). New York: Harper and Row, 1973.

Richards, I. A. Practical criticism: A study of literary judgment. New York: Harcourt, Brace, Jovanovich, 1929.

Shaughnessy, M. P. Errors and expectations: A guide for the teacher of basic writing. New York: Oxford University Press, 1977.

Siegel, S. Nonparametric statistics for the behavioral sciences. New York: McGraw-Hill Book Co., 1956.

Smith, F. Writing and the writer. New York: Holt, Rinehart and Winston, 1982.

Tate, G. and Corbett, E. P. J. Teaching high school composition. New York: Oxford University Press, 1970.

Tate, G. (Ed.). Teaching composition: Ten bibliographical essays. Fort Worth: Texas Christian University Press, 1976.

Tufte, V. Grammar as style. New York: Holt, Rinehart and Winston, 1971.

Young, R. E. and Koen, F. M. The tagmemic discovery procedure: An evaluation of its uses in the teaching of rhetoric. Ann Arbor: University of Michigan, 1973.

Winterowd, W. Ross (Ed.). Contemporary rhetoric. New York: Harcourt, Brace, Jovanovich, Inc., 1975.

PERIODICALS

Applebee, A. N. Looking at writing. Educational Leadership, 1981, 38, 458-462.

Bamberg, B. Composition instruction does make a difference. Research in the Teaching of English, 1978, 12, 47-60.

Barrs, M. The new orthodoxy about writing: Confusing process and pedagogy. Language Arts, 1983, 10, 829-840.

Beach, R. Self evaluation strategies of extensive revisers and non-revisers. College Composition and Communication, 1976, 27, 160-164.

Belanger, J. and Rodgers D. Revise! Revise! A checklist and classroom procedures. English Quarterly, Winter 1981-82, 15, 20-27.

Bridwell, L. S. Revising strategies in twelfth grade students' transactional writing. Research in the Teaching of English, 1980, 14, 197-222.

Bullock, C. Using theory in the classroom: Lev Vygotsky and the teaching of composition. English Quarterly, 1983, 16, 14-20.

Calkins, L. Children's rewriting strategies. Research in the Teaching of English, 1980, 14, 331-341.

Cooper, C. R. and Odell, L. Procedures for evaluating writing: Assumptions and needed research. College English, September 1980, 42, 34-43.

Crowhurst, M. and Piche, G. Audience and mode of discourse effects on syntactic complexity in writing at two grade levels. Research in the Teaching of English, 1979, 13, 101-110.

Davidson, R. S. and Evans, P. Towards the effective teaching of writing--What have we learned. English Quarterly, October 1982, 15, 62-70.

Dilworth, C. et al. Language structure and thought in written composition: Certain relationships. Research in the Teaching of English, 1978, 12, 97-106.

Diederich, P. How to measure growth in writing ability. English Journal, April 1966, 55, 435-449.

Faigley, L. et al. The role of writing apprehension in writing performance and competence. Journal of Educational Research, September/October 1981, 75, 16-21.

Flanagan, M. and Menendey, D. Perception and change: Teaching revision. College English, 1980, 42, 256-270.

Freedman, S. W. Why do teachers give the marks they do? College Composition and Communication, 1979, 30, 161-164.

Gebhard, A. Writing quality and syntax: A transformation analysis of three prose samples. Research in the Teaching of English, 1978, 12, 211-232.

Graves, D. What children show us about revision. Language Arts, 1979, 56, 312-319.

-------- Teacher intervention in children's writing: A response to Myra Barrs. Language Arts, October 1983, 10, 841-846.

Herrick, M. Beyond literacy: Style. English Quarterly, 1978/79, 11, 9-18.

Hunniford, M. R. Yes, I can write: Intentions and the language arts student. English Quarterly, Summer 1983, 16, 2-5.

Knoblauch, . Intentionally in the writing process: A case study. College Composition and Communication, 1980, 31, 153-159.

Lowenthal, D. Mixing levels of revision. Visible Language, 1980, 14, 383-387.

Marshall, J. C. Writing neatness, composition errors, and essay grades reexamined. Journal of Educational Research, 1972, 65, 213-215.

Mischel, T. A case study of a twelfth grade writer. Research in the Teaching of English, 1974, 8, 303-314.

Murray, D. Write before writing. College Composition and Communication, 1978, 29, 375-381.

O'Donnell. A critique of some indices of syntactic maturity. Research in the Teaching of English, 1976, 10, 31-38.

Oster, J. E. Mashing little red devils: Teaching the process of writing. English Quarterly, 1981/82, 14, 21-30.

Perl, S. The composing process of unskilled college writers. Research in the Teaching of English, 1979, 13, 317-336.

Pianko, S. A description of the composing process of college freshman writers. Research in the Teaching of English, 1979, 13, 5-22.

Rodgers, P. Jr. A discourse centered rhetoric of the paragraph. College Composition and Communication, 1966, 17, 2-11.

Rohman, D. G. Prewriting: The stage of discovery in the writing process. College Composition and Communication, 1965, 16, 106-112.

Rose, M. Rigid rules, inflexible plans and the stifling of language. College Composition and Communication, 1980, 31, 389-400.

Rosen, H. Written language and the sense of audience. Educational Research, 1973, 15, 177-187.

Rystrom, R. The development of writing abilities: A review. Research in the Teaching of English, 1977, 11, 54-56.

Sommers, N. Revision strategies of student writers and experienced adult writers. College Composition and Communication, 1980, 31, 378-388.

-------- The need for theory in composition research. College Composition and Communication, 1979, 30, 46-49.

Stallard, C. K. An analysis of the writing behavior of good student writers. Research in the Teaching of English, 1974, 8, 206-218.

Stewart, M. and Grobe, C. Syntactic maturity, mechanics of writing and teachers' quality ratings. Research in the Teaching of English, 1979, 13, 207-216.

Voss, R. F. Janet Emig's The composing process of twelfth graders: A reassessment. College Composition and Communication, 1983, 34, 278-283.

Witte, S. and Davis, A. The stability of t-unit length: A preliminary investigation. Research in the Teaching of English, 1980, 14, 5-17.

Wood, R. and Quinn, B. Double impression marking of English language essay and summary questions. Educational Review, 1976, 28, 229-246.

ESSAYS AND ARTICLES IN COLLECTIONS

Barritt, L. S. and Kroll, B. M. Some implications of cognitive-developmental psychology for research in composing. In C. R. Cooper and L. Odell (Eds.), Research on composing: Points of departure. Urbana, Illinois: N.C.T.E., 1978.

Booth, W. C. The rhetorical stance. In W. R. Winterowd (Ed.), Contemporary rhetoric. New York: Harcourt, Brace, Jovanovich, Inc., 1975.

Britton, J. The composing processes and the functions of writing. In C.R. Cooper and L. Odell (Eds.), Research on composing: Points of departure. Urbana, Illinois: N.C.T.E., 1978.

Christensen, F. A generative rhetoric of the sentence. In W. R. Winterowd (Ed.), Contemporary rhetoric. New York: Harcourt, Brace, Jovanovich, Inc., 1975.

Cooper, C. R. Holistic evaluation of writing. In L. Odell and C. R. Cooper (Eds.), Evaluating Writing. Buffalo, New York: State University of New York, 1977.

D'Angelo, F. J. Modes of discourse. In G. Tate (Ed.), Teaching composition: Ten bibliographical essays. Fort Worth: Texas Christian University Press, 1976.

Dixon, J. and Strata, L. Changing the mode for 'examining' achievements in writing. English in the eighties. Adelaide, Australia: A.A.T.E., 1982.

Emig, J. The composing process: Review of the literature. In W. R. Winterowd (Ed.), Contemporary rhetoric. New York: Harcourt, Brace, Jovanovich, Inc., 1975.

-------- On teaching composition: Some hypotheses as definitions. In G. Tate and E. P. J. Corbett (Eds.), Teaching high school composition. New York: Oxford University Press, 1970.

-------- Hand, eye, brain: Some 'basics' in the writing process. In C. R. Cooper and L. Odell (Eds.), Research on composing: Points of departure. Urbana, Illinois: N.C.T.E., 1978.

Gorrell, R. Not by nature: Approaches to rhetoric. In G. Tate and E. P. J. Corbett (Eds.), Teaching high school composition. New York: Oxford University Press, 1970.

Graves, D. H. Patterns of child control of the writing process. English in the eighties. Adelaide, Australia: A.A.T.E., 1982.

Larson, R. L. Structure and form in non-fiction prose. In G. Tate (Ed.), Teaching composition: Ten bibliographical essays. Fort Worth: Texas Christian University Press, 1976.

Moffett, J. Learning to write by writing. In G. Tate and E. P. J. Corbett (Eds.), Teaching high school composition. New York: Oxford University Press, 1970.

Murray, D. The maker's eye: Revising your own manuscripts. In P. Escholz and A. Rosen (Eds.), Subject and strategy--A rhetorical reader. New York: St. Martin Press, 1978.

-------- Internal revision: A process of discovery. In C. R. Cooper and L. Odell (Eds.), Research on composing: Points of departure. Urbana, Illinois: N.C.T.E., 1978.

Odell, L. Measuring changes in intellectual processes as one dimension of growth in writing. In L. Odell and C. R. Cooper (Eds.), Evaluating writing. Buffalo, New York: State University of New York, 1977.

Petty, W. T. The writing of young children. In C. R. Cooper and L. Odell (Eds.), Research on composing: Points of departure. Urbana, Illinois: N.C.T.E., 1978.

Potter, R. Sentence structure and prose quality: An exploratory study. In G. Tate and E. P. J. Corbett (Eds.), Teaching high school composition. New York: Oxford University Press, 1970.

Sawkins, M. W. The oral responses of selected fifth grade children to questions concerning their written expression. In C. R. Cooper and L. Odell (Eds.), Research on composing: Points of departure. Urbana, Illinois: N.C.T.E., 1978.

Shaughnessy, M. P. Basic writing. In G. Tate (Ed.), Teaching composition: Ten bibliographical essays. Fort Worth: Texas Christian University Press, 1976.

Squire, J. R. and Applebee, R. K. The teaching of composition. In G. Tate and E. P. J. Corbett (Eds.), Teaching high school composition. New York: Oxford University Press, 1970.

Young, R. Invention: A topographical survey. In G. Tate (Ed.), Teaching composition: Ten bibliographical essays. Fort Worth: Texas Christian University Press, 1976.

-------- Paradigms and problems: Needed research in rhetorical invention. In C. R. Cooper and L. Odell (Eds.), Research on composing: Points of departure. Urbana, Illinois: N.C.T.E., 1978.

UNPUBLISHED MATERIAL

Bridwell, L. S. Revising processes in twelfth grade students' transactional writing. Unpublished doctoral dissertation. Athens, Georgia: Faculty of Education, University of Georgia, 1979.

Chiseri-Strater, E. Composing in context: Case studies of the revision strategies of freshman writers. Unpublished masters thesis. New Hampshire, Maine: University of New Hampshire, 1981.

Crowley, G. H. The synergy between revising and composing in the total writing act: A case study of the revision processes of three college students. Unpublished masters thesis. Calgary, Alberta: University of Calgary, 1981.

Dunn, T. Teachers' perceptions of writing quality and criterion levels of composition. Unpublished masters thesis. Edmonton Alberta: University of Alberta, 1983.

Johnson, M. Assessment results for student writing samples. A paper presented at the 69th Annual Meeting of the National Council of Teachers of English, San Fransico, California, 1979.

Nold, E. Revising: Toward a theory. A paper presented at the Conference for College Composition and Communication, Minneapolis, Minnesota, 1979.

Raven, F. O. An analytic study of the essay test of the language skills examination in the Georgia rising junior testing program. Unpublished doctoral dissertation. Athens, Georgia: Faculty of Education, University of Georgia, 1973.

PUBLICATIONS OF GOVERNMENT, LEARNED SOCIETIES AND OTHER ORGANIZATIONS

Alberta Education. Senior high school English--Written expression. Edmonton, Alberta: Government of Alberta, 1978.

Brossell, G. Validation of topics and comparisons of three presentation modes for the writing subtest of the Florida teacher certification examination. Tallahassee, Florida: College of Education, Florida State University, 1980. (See also Brossell, G., Rhetorical specification in essay examination topics: An experimental study, Research in Education. November, 1982.)

Brossell, G. and Hoetker, J. Ratings manual for the writing subtest of the Florida teachers competency examination: Procedures for managing the rating and evaluation of essays written for the writing subtest. Tallahassee, Florida: College of Education, Florida State University, 1979.

Brossell, G. and Hoetker, J. Examination handbook for the writing subtest of the Florida teacher competency examination. Tallahassee, Florida: College of Education, Florida State University, 1979.

Conry, R. and Jeroski, S. The British Columbia assessment of written expression: General report. Vancouver: Faculty of Education, University of British Columbia, 1980.

Dixon, J. and Stratta, L. Achievements in writing at 16-, papers 1 & 2. London: Schools Council, 1981/82.

-------- Discussion booklets series. Southampton: Southern Region Examinations Board, 1981/82.

Educational Research Institute of British Columbia. English placement test (EPT) project technical report for May test 1977. Vancouver: E.R.I.B.C., 1977.

Hoetker, J. On writing essay topics for a test of the composition skills of prospective teachers: With a review of the literature on the creation, validation and effects of topics on essay examinations. Tallahassee, Florida: College of Education, Florida State University, 1979. (See also Hoetker, J. Effects of essay topics on student writing: A review of the literature. Research in Education, November 1982, and Hoetker, J. et al. Creating essay examination topics. Research in Education, November 1982.)

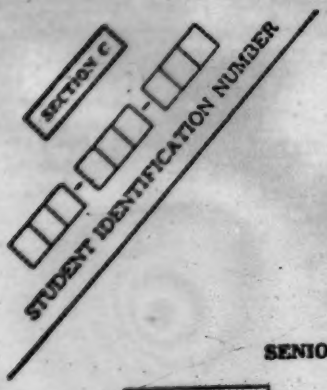
Hunt, K. Sentence structures used by superior students in grades four and twelve, and by superior adults. E.R.I.C. Report, 1966.

Powills, J. A. et al. Holistic essay scoring: An application of the model for the evaluation of writing ability and the measurement of growth in writing ability over time. A paper presented at the 63rd Annual Meeting of the American Educational Research Association, San Fransico, California, 1979.

APPENDIX A

The Alberta Written Composition Achievement Test for 1978

(Note: This examination booklet was printed on both sides of the page; consequently, pages "For Rough Work" were found on the left-hand side of the open booklet facing pages "For Finished Work.")



Alberta

EDUCATION

SENIOR HIGH SCHOOL ENGLISH — WRITTEN EXPRESSION

SECTION A — GENERAL DIRECTIONS

The time allowed for this test is 2 hours.

Choose ONE of the STATEMENTS on page one as a basis for your composition and consider the SUGGESTIONS FOR WRITING outlined on page one.

The booklet provides pages for rough work and for finished work. Pages labelled FOR FINISHED WORK should contain your completed draft. Neat revisions on these pages are acceptable.

Provide a title for your composition.

You may use a dictionary and any other reference books, such as a thesaurus and writer's guide, which are used to assist in the accuracy and effectiveness of expression.

Finished work written in blue or black ink will be appreciated.

How well you write is more important than how much you write. Your composition, however, should be of a length which permits you to develop and present your ideas effectively.

(This test was created by Alberta teachers, and the format has been field-tested in Alberta schools.)

To ensure accuracy in the handling of your booklet, Section B and C must be completed as follows:

SECTION B—*Check label carefully.* (Notify the Presiding Examiner if the name on the label does not correspond to your name.) Place label in the dotted box. IF NO LABEL HAS BEEN PROVIDED, fill in the necessary information in the space provided.

SECTION C—From the label, write your student number in the area designated. If NO LABEL has been provided, omit Section C.

Upon the completion of the test, seal the booklet with the seal provided and return to the Presiding Examiner.

SECTION B The following information must be given:

Name _____
Surname Christian Names

Mailing Address _____
City, Town, Village

Birth Date _____
Day Month Year

SCORING OF WRITTEN EXPRESSION

Writing will be scored on the strengths shown in the selection, organization, development, and expression of the ideas and feelings you present on the topic you choose. Each paper will be scored according to the category in which most of the strengths lie.

CATEGORIES

4. Some writing gives the impression that it is the product of exceptional thought and expression. Carefully chosen and closely related supporting thoughts and details develop the central idea or theme. The content is organized so that the writer's interpretation, attitude, and purpose are clear. The expression reveals a mature use of sentence structure, grammar, spelling, and vocabulary. Such writing demands respect. At the completion of High School some students produce writing of this quality.

3. Some writing gives the impression that it is the product of proficient thought and expression. Appropriate supporting thoughts and details develop the central idea or theme. The content is organized so that the writer's interpretation, attitude, and purpose are quite clearly seen. The expression reveals a mastery of sentence structure, grammar, spelling, and vocabulary. Such writing prompts attention. At the completion of High School many students produce writing of this quality.

2. Some writing gives the impression that it is the product of limited thought and expression. Conventional thoughts and details develop the central idea or theme. The content is organized so that the writer's interpretation, attitude, and purpose are somewhat vague. The expression reveals a mechanical approach to sentence structure, grammar, spelling, and vocabulary. Such writing is usually accepted as adequate. At the completion of High School most students produce writing of this quality.

1. Some writing gives the impression that it is the product of unorganized thought and expression. A collection of unrelated ideas leaves the central idea or theme uncertain. The content is presented so that the writer's interpretation, attitude, and purpose are sometimes unclear. The expression reveals a lack of assurance in sentence structure, grammar, spelling, and vocabulary. At the completion of High School some students may produce writing of this quality.

Please note that the markers, in general, will concentrate on your strengths.

1

ASSIGNMENT: Choose ONE of the following STATEMENTS as a basis for your composition and consider the SUGGESTIONS FOR WRITING outlined below.

STATEMENTS	Check the STATEMENT you have chosen
1. The most important freedom is the freedom to pursue one's dreams.	_____
2. Modern society treats young people and old people in the same ways.	_____
3. Money and material goods are not necessarily the measures of success and happiness.	_____
4. Nature in Alberta expresses itself in beautiful extremes.	_____
5. Young people should have a greater say in government for it is their future that is being shaped.	_____
6. It is a myth that young people are rebellious. They are, in fact, of any group the most docile and the most resistant to change.	_____

SUGGESTIONS FOR WRITING

No matter which statement you write about, make your central idea or theme clear. Support it with information and observations from your reading, viewing, and first-hand experiences. Use the prose writing methods and techniques which permit you to express your ideas most confidently. Some possible ways are as follows:

— Construct arguments to persuade someone to accept your point of view.

— Describe situations which will illustrate and support the statement you have chosen.

— Explain your point of view by referring to someone or something you know or have read about.

— Compare the situation in the statement with one from your own experience.

— Agree or disagree with the statement.

FOR ROUGH WORK

(Additional space for Rough Work on pages 4, 6, 8, 10 and 12.)

FOR FINISHED WORK

(Additional space for Finished Work on pages 5, 7, 9, 11 and 13.)

4

FOR ROUGH WORK

(Additional space for Rough Work on pages 6, 8, 10 and 12.)

5

FOR FINISHED WORK

(Additional space for Finished Work on pages 7, 9, 11 and 13.)

6

FOR ROUGH WORK

(Additional space for Rough Work on pages 8, 10 and 12.)

T

FOR FINISHED WORK

(Additional space for Finished Work on pages 9, 11 and 13.)

8

FOR ROUGH WORK

(Additional space for Rough Work on pages 10 and 12.)

FOR FINISHED WORK

(Additional space for Finished Work on pages 11 and 13.)

20

FOR ROUGH WORK

(Additional space for Rough Work on page 12.)

11

FOR FINISHED WORK

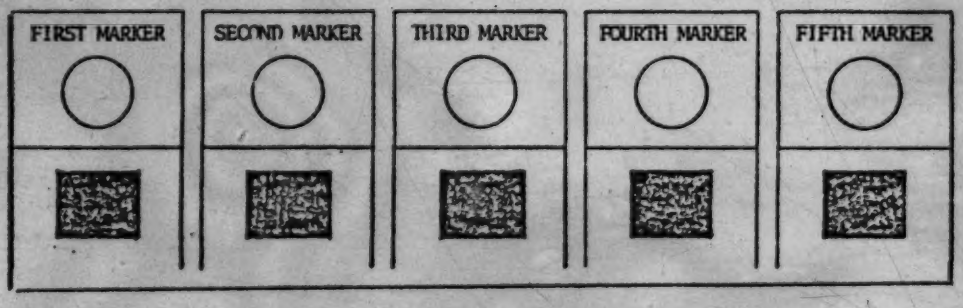
(Additional space for Finished Work on page 13.)

12

FOR ROUGH WORK

13

FOR FINISHED WORK


FIRST MARKER
SECOND MARKER
THIRD MARKER
FOURTH MARKER
FIFTH MARKER

APPENDIX B

Raw Data

Score 1

Number of words in rough drafts (N=31): 7985

Number of papers with no rough drafts: 5

Average number of words per paper: 257.58

Range of words in 1-score papers: 101-565

Number of Revisions by Category in 1-Score Papers

Category	Revisions	Revisions/1000 Words of Rough Draft
Mechanical	121	15.15
Lexical	26	3.26
Syntactic	93	11.65
Stylistic	182	22.79
Figurative	102	12.77
Rhetorical	74	9.27
Total	598	74.89

Score 2

Number of words in rough drafts (N=35): 13585

* Number of papers with no rough drafts: 1

Average number of words per paper: 399.56

Range of words in 2-score papers: 223-765

Number of Revisions by Category in 2-Score Papers

Category	Revisions	Revisions/1000 Words of Rough Draft
Mechanical	245	18.04
Lexical	65	4.79
Syntactic	124	9.13
Stylistic	296	21.79
Figurative	250	18.40
Rhetorical	69	5.08
Total	1049	77.23

* One paper bore so little comparison to its rough draft that counts of any specific changes were not possible.

Score 3

Number of words in rough drafts (N=35): 17092

Number of papers with no rough drafts: 1

Average number of words per paper: 488.34

Range of words in 3-score papers: 137-875

Number of Revisions by Category in 3-Score Papers

Category	Revisions	Revisions/1000 Words of Rough Draft
Mechanical	200	11.70
Lexical	95	5.56
Syntactic	114	6.67
Stylistic	287	16.79
Figurative	242	14.16
Rhetorical	116	6.79
Total	1054	61.67

Score 4

Number of words in rough drafts (N=32): 17733

Number of papers with no rough drafts: 4

Average number of words per paper: 554.16

Range of words in 4-score papers: 190-1007

Number of Revisions by Category in 4-Score Papers

Category	Revisions	Revisions/1000 Words of Rough Draft
Mechanical	242	13.65
Lexical	90	5.08
Syntactic	117	6.60
Stylistic	398	22.44
Figurative	209	11.79
Rhetorical	112	6.32
Total	1168	65.88

APPENDIX C

Sample Coding Card

Examination I.D. #603-4
Score: 4
Topic: 6
Words in rough draft: 432

Categories:	Tally:	Totals:	Remarks
Mechanical	~~////~~ ///	8	
Lexical	/	1	
Syntactic	~~////~~ ///	8	
Stylistic	~~////~~ //	7	
Figurative	////	4	
Rhetorical		0	

Note: The remarks column was used for examples of rough draft text and revised final draft text, which later provided data for Chapter V. This column also indicated if there were no rough draft, if the revisions were idiosyncratic, or if the paper were atypical in some other manner. The researcher also made notes here about insights and ideas as they occurred.

APPENDIX D

Revision Categories

1. Mechanical: these are revisions which involve a correction. These might include punctuation, spelling, agreement, tense and capitalization revisions; revisions from abbreviated or contracted forms to non-abbreviated or non-contracted forms.

   Note 1: not all punctuation revisions are mechanical; use of the hyphen, for example, for clarifying modification (e.g., red brick house/red-brick house), or punctuation to eliminate fragments or run-ons are syntactic revisions.

   Note 2: revisions which involve use of recognized acronyms such as Nato are mechanical; however, revisions from such abbreviations to their full form in the final draft are classified as stylistic, as are revisions from non-contracted forms to their contracted forms.

2. Lexical: these are revisions which change a single word for denotative purposes only.

   Note: connotative changes are classified as stylistic, e.g., politician/statesman; and level changes are stylistic as well, e.g., told/informed.

3. Syntactic: these are revisions within the sentence affecting the relationship between the syntactic parts; i.e., changing a word to a phrase, a phrase to a clause, predication, subordination, modification, and coordination.

4. Stylistic: these are revisions, including connotation, level, voice, and clause inversion which paraphrase or are optional in nature and about which a judgment of better or worse (but not wrong) might be made.

Note: stylistic revision might be considered as micro-rhetorical changes.

5. Figurative: these are revisions which may go beyond the sentence boundary to increase or decrease the specificity, concreteness, generality or abstraction of the text.

Note: these revisions may be considered an expansion (or reduction) on the original text; i.e., additional (or reduced) modification of a term which is already modified, or additional (or subtracted) sentences to expand (or reduce) a concept and thereby increase (or decrease) its specificity and/or concreteness.

6. Rhetorical: these are revisions which almost always go beyond the sentence to manipulate the reader; i.e., sentence type changes such as declarative to interrogative, introduction of paragraphing, underlining for emphasis, reordering sentences, and adding sentences which reiterate for emphasis rather than expand on a concept.

APPENDIX E

Significance of Scores Awarded With and Without Rough Drafts

In Chapter I, Limitations and Assumptions (p. 17), the suggestion was made of the possibility of contamination of the holistic scoring procedure itself due to the occasional lack of a rough draft adversely influencing the markers. The following t-test (Ferguson, 1981, pp. 179ff.) statistically compares scores awarded by the same markers on papers of the same "agreement" value but with and without rough drafts. Eleven papers ranging in score from 1 to 4 in the subsample had no rough drafts--145 papers in the sample had no rough drafts. The marks awarded on these eleven papers were compared to marks awarded by the same markers on papers with rough drafts to determine if there was a significant difference in the marks awarded by the same markers to papers with and without rough drafts.

Marker numbers were matched to the same "agreement" scores on papers with and without rough drafts to ensure comparability. Twenty-eight markers were found who had marked both papers without rough drafts and papers of the same "agreement" score with rough drafts. For 27df (N - 1), a "t" value of 1.703 is significant at the .05 level of confidence. A calculated value for "t" of 0.746 was established using the formula

$$t = \frac{\Sigma D}{\sqrt{[N\Sigma D^2 - (\Sigma D)^2]/(N - 1)}}$$

Hence, no significant difference is deemed to exist between marks awarded by the same marker to papers without rough drafts and to papers with rough drafts. The holistic scoring procedure is not considered to be contaminated, therefore, by the absence of a rough draft in some papers.

VITAE

NAME: Thomas Walter Gee

PLACE OF BIRTH: Cupar, Saskatchewan

YEAR OF BIRTH: 1940

POST-SECONDARY EDUCATION AND DEGREES:

Royal Military College of Canada
Kingston, Ontario
1959-1963 B.A.

University of Calgary
Calgary, Alberta
1966/67-1968/69 M.Ed.

HONOURS AND AWARDS

Hilroy Fellowship for Innovation in Education
1973

RELATED WORK EXPERIENCE

English Teacher
Calgary School Division No. 41
1967-1976

Chairman, Language Arts Curriculum
Coordinating Committee, Alberta Education
1977-1980

Chairman, Junior High Language Arts
Curriculum Committee, Alberta Education
1982ff.

Interim Superintendent of Schools
North Peace Catholic Schools Authority
1977
Fairview School Division No. 50
1983

Examination & Technical Review Committees
English Diploma & Achievement Examinations
Alberta Education
1983ff.

Language Arts Consultant, Alberta Education
1976-1983

Associate Director/Acting Director, Alberta Education
1983ff.

PUBLICATIONS

(1) "Academic Option - Creative Writing," Alberta English, Vol. 10, Number 2, 1970, pp. 33-38.

(2) "Teaching a Unit in Canadian Literature," Alberta English, Vol. 11, Number 2, 1971, pp. 10-13 (Also in The English Quarterly, Vol. 7, Number 4, 1974/75, pp. 21-26.)

(3) Editor, How Can a Song be Blue: Verse by the Students of Alberta for Project Pandora, English Council of the Alberta Teachers' Association, 1973.

(4) Editor, A Nickel's Worth of Wishing: Short Stories by High School Students of Alberta, English Council of the Alberta Teachers' Association, 1974.

(5) Literary Map of Alberta, English Council of the Alberta Teachers' Association, 1976.

(6) Assistant Editor, Literary Glimpses of the Commonwealth, J. Bell, Ed., Toronto: Wiley & Sons, 1977.

(7) Editor, Alberta English, English Council of the Alberta Teachers' Association, 1977-1979.

(8) "Language Arts 'B' Option," E.R.I.C. Resources in Education, June, 1978.

(9) "Creative Writing in High School," E.R.I.C. Resources in Education, July, 1978.

(10) Editorial Board, Western Canada Literature for Youth, (10 Titles), Edmonton: Alberta Education, 1979.

(11) "Canlit," Indiana English, Vol. 3, Number 1, 1979, pp. 28-29.

(12) "The Role of Love in the Teaching of English," Alberta English, Vol. 20, Number 1, 1981, pp. 21-22.

Articles, editorials, short stories & poetry in Western Angling, Western Sportsman, Outdoor Canada, Alberta English, Alberta Poetry Yearbook, CBC Alberta Radio Anthology, Explore Magazine, English Quarterly, Watershed, ATA Magazine, Highway One, Western Canadian Literature for Youth, They Also Write, Western Producer, Explorations, Glass Canyons.